

# **Mural Manual: A Resource Guide**

**Produced by the Museum and Cultural Affairs Department  
City of El Paso, Texas**

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# ACKNOWLEDGEMENTS

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# INTRODUCTION

Mural Arts Programs (MAP), such as the successful City of Philadelphia Mural Art Program in Pennsylvania have evolved into major programs and provide multiple benefits and opportunities for that city's artists, as well as residents. Research shows that for emerging programs to maximize the benefits of a Mural Arts Program they need to be supported by a strong organization which has the infrastructure in place to ensure sustainability. A growing movement of MAPs in various cities document that they can no longer allow for a single leading artist to direct activities, but rather requires that not only individual projects, but entire programs be managed by larger entities that have the capacity to not only create a project, but manage the various aspects involved. *Mural Manual: A Resource Guide* is designed to assist El Paso's community based, neighborhood, grass roots, local government and other public and private organizations in building the essential capacities to plan, develop, implement and evaluate a world class Mural Arts Program.

The sections of the *Mural Manual* include information which has been gathered from local muralists, educators and other experts as well as successful Mural Arts Programs from around the United States. The guide covers a broad number of topics which range from strategically aligning an organization, to soliciting community input to garnering resources to organizing crews to painting murals, to evaluating projects and programs.



Figure 1: "Our History" Carlos Callejo (2005) Commissioned by El Paso County, El Paso, Texas.

Figure 2: "Our Heritage" Carlos Flores (1992) Chamizal National Memorial (I of 4 walls), El Paso, Texas.



The Guide's audience includes artists, educators, arts advocates, representatives of community based organizations, government officials and anyone else interested in learning more about operating a Murals Art Program.

# HISTORY



*"The history of El Paso's murals is largely unwritten..."*

*Murals rich in religious, Aztec, Mayan, Southwestern, and social imagery can be found throughout the City of El Paso.*

*Murals in various neighborhoods have aided in communal identity and gang intervention. Murals also have provided opportunities for summer youth employment and training.*

*Whether government sponsored or the work of community artists or area youth, all of El Paso's murals should be regarded as public art and historical treasures, deserving to be celebrated and preserved for future generations."*

**Miguel Juarez Los Murales: Guide and maps to the murals of El Paso. (1992) the Junior League of El Paso, Inc.**



Murals are paintings on walls, ceilings, or other large permanent surfaces. One of the oldest techniques for painting murals is al fresco, a technique where pigment is suspended in lime water and brushed into a freshly plastered surface or wall. Today, contemporary muralists use acrylic paint as the preferred medium for mural painting. Historically, mural making has been utilized as a vehicle for education and cultural and political expression. Throughout the world, murals reveal a piece of a community's history and additionally serve as a means of communicating the collective vision of a community.

In the 1920s, a Post-Revolutionary Mexico initiated a Muralist Movement<sup>1</sup> with the works of Diego Rivera, Jose Clemente Orozco and David Siqueiros that inspired the Mexican people with visual messages of hope while expressing their struggles. In an attempt to recreate a similar experience, the United States created the New Deal Art Program during the Great Depression. By the end of 1943, the program had successfully produced over 2400 murals in public buildings which served to inspire and encourage the American public during a challenging period in our nation's history and culture.

In Texas, the New Deal Art Program provided a total of 97 works of art that adorned the lobby walls of 69 public buildings (i.e. post offices and federal buildings)<sup>2</sup>. The murals featured scenes of local interest, history, folklore and industry such as cowboys and stampedes, the arrival of the conquistadors, folk heroes, and much more. Very few of those murals are in existence today because they have been lost, damaged, destroyed, or painted over during remodeling of these public buildings.

## MURAL MAKING IN EL PASO

Interest in mural making in El Paso faded during the World War II period and re-emerged in the 1960's during the Civil Rights Movement. The dominate themes that artists focused on at this time were Hispanic heritage and culture. Beginning in 1974 the Los Angeles Citywide Murals program sponsored 250 murals throughout Los Angeles headed by artist Judy Baca. The City of El Paso was second to Los Angeles in the number of murals per capita produced during this time. Artists in El Paso chose to express themselves through this art form and produced over 100 murals depicting a unique blend of history and tradition, community pride, despair and hope.<sup>3</sup> Murals in effect were the preferred artistic medium to create a strong visual presence for people who lacked representation and a voice in public life.

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<sup>1</sup> (Palomo Acosta n.d.)

<sup>2</sup> (Ibid)

<sup>3</sup> (The Junior League of El Paso, Inc. 1992)



Figure 3: "HISTORY OF THE SANTA FE RAILROAD" by David Aleman. (1992) Taken from *Murals - El Paso*, Cd. Juarez. University of Texas at El Paso website

In the 1990's The Junior League of El Paso, Inc. established the "Los Murales" Project to preserve and promote the existing murals in the El Paso area; create new murals; and mural restoration. The project also produced two (2) publications (*An Art of Conscience: A Guide to Selected El Paso Murals and Los Murales: guide and maps to the murals of El Paso*) and a video (*Walls That Speak*).<sup>4</sup> The success of the "Los Murales" Project earned The Junior League of El Paso, Inc. the Outstanding Community Impact Award for Excellence from the Association of Junior League International, Inc. in 1994 and the La Promesa Award from the National Latino Children's Agenda in 1996<sup>5</sup>.

## SUCCESSFUL MODELS



Figure 4: Anti-employment discrimination mural by Ethan Houser. (1992) Taken from *Murals - El Paso*, Cd. Juarez. University of Texas at El Paso website

Creating and implementing a Mural Arts Program has been proven to change lives, mend the aesthetic fabric of a city and create tourism opportunities. A prime example of success can be found in the City of Philadelphia where since 1984 this program has managed to engage thousands of at-risk children, youth and adults to find their artistic voice, develop their self-confidence, and discover new ambitions. This program also fostered life and job skills by utilizing professional artists as educators and role models<sup>6</sup> while teaching participants the basics of mural production.

Not only has the program produced more murals than any other city in the world, it has made them a cherished part of the civic landscape, a great source of pride and motivation for its residents and has increased their cultural tourism base. On an annual basis over 5,000 tourists participate in the Mural Arts Program tours as well as attend lectures and gallery exhibitions during Philadelphia's annual Mural Arts Month.



Figure 5: "IXTLACCIHUATL AND POPOCATEPETL" by Felipe Adame. (1987) Taken from *Murals - El Paso*, Cd. Juarez. University of Texas at El Paso website

The benefits of the Philadelphia program are many. Through its programs, the organization has managed to renew abandoned lots, revitalize open spaces, and create employment for over 300 local artists while at the same time creating support and resources to continue building positive momentum for continued success.

Philadelphia's continued success has inspired the creation of Mural Arts programs in cities such as San Francisco, Los Angeles, Chicago and Brooklyn. For the communities such as El Paso in which programs like *Los Murales* existed in the past, the successes experienced in other cities can be replicated.

Based on its history, cultural diversity and recent incorporation of the arts into the economic development plans of the City, like other communities, El Paso has the foundation to develop a successful Mural Arts Program.

<sup>4</sup> (Junior League of El Paso, Inc. 1996)

<sup>5</sup> (Ibid)

<sup>6</sup> (Philadelphia Mural Arts Program 2007)

## BENEFITS

THE BENEFITS OF A MURALS ARTS PROGRAM WHICH HAVE BEEN EXPERIENCED BY OTHERS CITIES AND CAN BE REPLICATED IN EL PASO INCLUDE THE FOLLOWING:

<b><i>Benefit Youth</i></b>	<ul style="list-style-type: none"><li>▪ Encouraging them to use their creative energies in positive ways</li><li>▪ Helping them develop an awareness of social issues</li><li>▪ Educating them in various disciplines such as history, social studies, health, geography, etc.</li><li>▪ Developing job skills</li><li>▪ Providing meaningful employment</li><li>▪ Introducing them to entrepreneurship</li><li>▪ Building positive mentoring relationships</li></ul>
<b><i>Eradicate Graffiti</i></b>	<ul style="list-style-type: none"><li>▪ Forging public/private partnerships to help fund the program</li><li>▪ Providing youth with opportunities to take ownership for continued preservation of public art</li></ul>
<b><i>Attract Business and Industry</i></b>	<ul style="list-style-type: none"><li>▪ Increasing the overall quality of life by providing greater access to public art and involvement with arts projects</li><li>▪ Raising public visibility and creativity</li></ul>
<b><i>Enhance arts and culture</i></b>	<ul style="list-style-type: none"><li>▪ Building a greater cultural tourism base</li><li>▪ Restoring and Preserving Existing Murals</li><li>▪ Raising awareness and resources for arts projects and for arts and cultural organizations</li><li>▪ Documenting existing murals</li><li>▪ Documenting of murals that no longer exist</li></ul>

### Youth

- Providing opportunities to channel their creative talents, hone their artistic skills, and empower them to take an active role in enhancing their community
- Promoting individuality, bolstering self-esteem, improving motivation and attitude towards academic performance, and instilling pride, excellence, diligence and civic responsibility
- Creating visual messages of hope to inspire El Paso neighborhoods (barrios) and assist in developing greater social consciousness and awareness
- Reducing delinquent behavior and truancy by developing an infrastructure which can provide opportunities to engage young people in structured creative processes which positively develop their senses of community participation and activism



- Allowing youth to be involved in an entrepreneurial process which builds their capacity to succeed in business
- Mentoring other youth in the mural process
- Acquiring life skills and basic Job skills

### **Eradicate Graffiti**

- Channeling the raw artistic talent of graffiti writers by refining their artistic skills and providing them an opportunity to utilize their talents to artistically enhance their community rather than deface public and private property
- Decreasing and ultimately eliminating the cost of graffiti removal and cleaning by providing community members especially youth with the means to transform negative images with meaningful expressions of social commentary

### **Attract Business and Industry**

- Attracting Business and Industry through recognition of our city as a leader in the arts and specifically as a leader in mural arts
- Making the community more visually and artistically attractive through a vibrant and robust inventory of murals which can be enjoyed and viewed throughout the area by residents and visitors
- Increasing the quality of life for residents by providing greater opportunities for social and civic engagement and positive interaction including participating in artistic and creative endeavors

### **Enhance Arts and Culture**

- Building a greater tourism base and increasing cultural tourism opportunities by developing the area as a destination for visitors interested in viewing and enjoying murals and the mural making process
- Promoting the murals and mural art program nationwide through the Tourist and Convention Center, Chamber of Commerce, Hispanic Chamber of Commerce and travel agencies
- Promoting the murals and mural art program by partnering with university and college art programs in other cities on mural projects
- Collaborating with art schools, high schools, colleges and universities locally and nationally to share information about El Paso murals so they can be studied in the classroom as an important art form



- Promoting the murals as well as our missions to develop an awareness and appreciation of these beautiful cultural icons to our youth and community

### **Restoring and Preserving Existing Murals**

- Restoring and preserving existing murals for future generations
- Developing a greater community appreciation around the benefits and values of murals as public art
- Establishing a system which can support larger numbers of individuals interested in maintaining and increasing the number of murals available for enjoyment throughout the area

### **Forge public/private partnerships to help fund the program**

- Developing a greater number of individuals devoted to raising resources to support murals and their creation
- Formalizing a process and system which is documented and available for review and evaluation by public officials, potential funders, advocates and volunteers

### **Develop projects with multiple community groups, organizations and individuals**

- Identifying projects by working with neighborhood associations: Public Housing Authorities, local governments such as City and County of El Paso, non-profit organizations, and private property owners
- Working with individual muralists and other key community art advocates

# INITIATING A MURAL ARTS PROJECT

## STRATEGIC DEVELOPMENT

**Question: What process would you suggest for the selection of mural art projects throughout the City of El Paso?**

*"(A) two-pronged approach:*

*Community involvement. Call for requests (for a specified number of project locations), with support info. as to why that...location should be considered. Panel-based decision on locations... from those submitted along with;*

*A committee/panel responsible to identify areas that would benefit from a mural art project."*

*Anonymous, Mural Art Program Survey, Genesis21. From SurveyMonkey.com (2008)*

...

*"Beautification... would be a great place to begin. Selection could be based on ability of the business to provide a portion of the funds... to help offset costs and provide training for youth ...."*

*Anonymous, Mural Art Program Survey, Genesis21. From SurveyMonkey.com (2008)*

...

Developing an effective program requires the support of an organization with the capacities to manage and sustain initiatives as well as a high level of organizational and project planning and coordination. This section of the Guide is designed to assist organizations to understand the essential organizational development issues to consider as well as how to execute the steps essential to successfully build your organization's ability to carry out a Mural Arts Program.



### SWOT Analysis

The first steps to take when designing a program model are the same steps that need to be taken to design an organization. This includes conducting a preliminary look at how the organization is structured and what it needs to be successful with the project. A basic strategy for groups would be to conduct a SWOT Analysis (Strengths, Weaknesses, Opportunities and Threats). The SWOT Analysis is the backbone for successful projects to determine a plan that will address current needs as well as anticipate potential barriers. Though it is impossible to predict into the future, organizations that conduct a thorough analysis of their environment compared to their own internal capacities will be able to strategically position their organizations as well as better adapt themselves to seen and unforeseen opportunities and challenges.

This analysis needs to be conducted at the beginning of the process, and should be reviewed periodically and altered if greater strengths (for instance, new partners) are identified and likewise if threats or weaknesses are presented (such as the loss of a team member or funder).

## Mission/Values

In developing a Mural Arts Program, an organization must first determine and describe the mission/values of the program. The following is an example of the Mission/Values of the Mural Arts Program in Philadelphia<sup>7</sup>:

1. Design and create murals that reflect and depict the culture and history of Philadelphia communities
2. Develop long-term, sustainable collaborations with communities that engage residents in the mural process of vision and design to expand their view of their community and environment
3. Promote community awareness and understanding of visual art by developing and implementing visual and educational programming in those communities for children and youth through involvement in the creation of murals in their neighborhoods
4. Build on neighborhood revitalization efforts and investments using murals and the mural design process as a community-organizing vehicle, blight-removal strategy, and demonstration of civic pride
5. Generate professional development opportunities for artists committed to working collaboratively in communities to create murals and visual-art education projects

## Goals

Every entity has different goals; however, a successful Mural Arts Program always includes commitment to a participatory and respectful creative process and community involvement as important end results.<sup>8</sup> Generally, it will be your community that will have a big say in determining the goals of your murals project. Examples of these goals could include:

1. Creating a space which voices a communities social message
2. Increasing access to public art
3. Increased new skills, a sense of accomplishment and the esteem of their peers and the broader community attained by the youth participants
4. Reflecting the social and cultural significance of a neighborhood
5. Connecting each neighborhood to the larger community

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<sup>7</sup> (Cleveland 2005)

<sup>8</sup> (Cleveland 2005)

## Definition of Success

The success of a Mural Arts Program can be defined in a variety of ways, and is usually based on some of the following<sup>9</sup>:

1. Participant involvement
2. Diverse representation of the community throughout the mural making process including support and ownership of the end product
3. “Quality” of the art work being produced
4. Partnership continuation and sustainment beyond the individual mural project
5. Strong leadership

## Characteristics Critical to Success

Program characteristics essential for success include but are not limited to some of the following:<sup>10</sup>

1. Clear roles and responsibilities
2. Listening, learning, and being challenged by community partners
3. Clear, timely, consistent, and regular communication
4. Planning and incorporating changes and/or unpredictability in the plan
5. Learning from mistakes, successes and incorporating lessons learned
6. Community input, support and ownership
7. Credibility based on outcomes and accountability to the community

## Program Outcomes

Look for outcomes that incorporate the physical, social and economic impacts your program will have on the community. During this process, the following questions should be asked:

1. How many murals will be completed per year?
2. What impact have your murals made on stabilizing and sustaining processes of community revitalization?
3. What is your return on investment per every dollar that funded the program and how should this return be measured?
4. How many young people were engaged in program projects?
5. How many artists were employed?

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<sup>9</sup> (ibid, 2005)

<sup>10</sup> (Cleveland 2005)

6. Did the mural program address community social needs?
7. Was the mural program able to create outreach programs in the schools? (addressing social issues through a mural project, bringing speakers to the school to address this issue, recruiting students from the school to produce the mural.)

# BUILDING AN EFFECTIVE MURAL ARTS PROGRAM

## IMPLEMENTING A MURAL ARTS PROGRAM

Once an organization has strategically positioned itself to support a Mural Arts Program, the development and implementation of the program can begin. This section of the guide is devoted to reviewing the organizational and program components which will need to be developed to effectively support a MAP.

## ORGANIZATIONAL STRUCTURE AND LEADERSHIP

As in the example of Philadelphia, many Mural Arts Programs have been initiated by local government and later branched out as independent nonprofits. This organizational process has taken place based on greater availability of funding from private foundations for nonprofits organizations.<sup>11</sup> In the examples of programs which have evolved into independent non-profit, Board Members play an important advocacy and fundraising role.

The *Los Murales Project* initiated by the Junior League of El Paso is a good example of the role a board of directors would play in a mural arts project. The board of the Junior League of El Paso created a subcommittee of the board to supervise the project, invited community members and artists to share their experience and knowledge, and solicited resources as well as media recognition for the project. The board should also be responsible for selecting the leader of the project who will work closely with them in setting goals and objectives and coordinating all aspects of the program from design to completion. More on the role of program leader (director) will be discussed later in this section.

By having a public/private partnership, such as an independent non-profit organization working closely with a local governmental unit or department, resources are more flexible and greater grassroots and community ownership can take place.

### Resources

Before any program can be implemented a committed leadership team will have to secure adequate funding from a variety of sources that could include local government (i.e. City and County), federal and state agencies, nonprofit organizations, foundations, corporations and individual supporters. A more detailed listing on funding resources is provided under the Resources Section of this Guide. In general, a variety of funds will be necessary to secure the amount needed to assure the successful completion of the project.

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<sup>11</sup> (City of Philadelphia, Mural Arts Program, n. d.)



## Example of a Project Budget

**Project Costs:** All materials and supplies will be provided by the Mural Arts Program and based on funding availability, the Lead Muralist and Crew Members will receive compensation for their work. A total of \$1,500 will be distributed amongst the team (40% for the Lead Muralist/Designer and 60% to be divided among the crew members).

**City of San Antonio Murals Project**



Two important aspects of any project that must be considered are the development and the identifying of resources. The Chicago Public Art's Group has two recommendations from its sample outline regarding funding<sup>12</sup>.

1. **Develop Budget:** Any prepared budget has to include every aspect of the project from the materials to any infrastructure work, designs and redesigns, facilities and meetings space and time, community input, online projects, newsletters and reporting processes, and completion celebrations.
2. **Identify Resources:** These can include public and private sources, in-kind contributions, and community donations.

**Implement Fundraising Plan:** The funding source for the program may come from a public entity however there are resources needed that this source of funding may not cover. A plan that will include a variety of sources will help to cover all costs including events, changes to the art work, and materials as well as community input that may extent the project.

### Program Leadership

Historically, Mural Arts Programs across the country have been artist-driven because of the detail that is involved with the program. Artists also bring the vision and creative process that is needed from first to last step. However, program leadership is also designated with the important responsibility of setting direction, building community participation and making significant fiscal decisions. As discussed earlier, mature programs are expanding and sharing responsibility with organizational staff and board members. However artists are still best positioned and qualified to fill the role of murals project leaders.

The selected program leader should generate trust in his/her knowledge, skills and abilities and should have a strong reputation that will bring credibility to the program's goals and objectives. He/she should have the capacity to build long-term relationships with funders and community partners. Successful leaders are also:<sup>13</sup>

1. Forceful, visionary, and provide long-term leadership
2. Resilient, adaptive and improvisational
3. Highly collaborative and inclusive
4. Entrepreneurial

### Partnerships and Stakeholders

As in many community endeavors, building partnerships is extremely important to both short and long term success. Strategic partnerships will play key roles in a Mural Arts Program's development, growth and outcomes. Strong ties with community and neighborhood leaders must be in place. Forging partnerships widens the availability of resources as well as provides opportunities to address important issues such as graffiti

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<sup>12</sup> (Chicago Public Art Group 2008)

<sup>13</sup> (Cleveland 2005)



prevention and eradication, youth employment and job skills training, entrepreneurial development and gang intervention<sup>14</sup>. Examples in El Paso could include:

1. Alliances between artists and local school districts, EPCC and UTEP
2. Working agreements between Workforce Solutions of Upper Rio and arts and culture organization
3. City of El Paso graffiti removal programs and community based organizations such as Clinica La Fe, the United Way, Movimiento Hunab Ku, Project Vida, and Juntos Art Association
4. Relationships between community organizations and property owners
5. Partnerships between arts and culture organizations and business organizations such as the Small Business Development Center, El Paso Hispanic Chamber of Commerce and the Greater El Paso Chamber of Commerce.

These outreach efforts should be a part of the programs leader's duties and responsibilities during the initial development of any murals project. The ongoing development and upkeep of the relationships however will be dependent on the involvement of all participants in the Mural Arts Program once they are a part of the process. Defining the important role of all the participants as stakeholders will ensure a successful mural arts program.

### Training and Educational Components

Successful mural programs include both training and education. For many youth advocates, education is one of the most important benefits of developing and creating murals. In addition to the artistic, cultural and social issues examined through the mural process, it is also recommended that artists and crew members be trained in other important areas such as communication skills and documenting a mural project. The skills of documenting a project both through visual and written means not only helps to build the participant's capacity to capture and organize important information but can also be used as a tool to document and learn from ongoing projects for continuous program improvement.

Many of the lessons learned are not only about social and cultural issues but can be expanded to include information about personal responsibility and the importance of team effort. More importantly are the lessons learned regarding the efforts that are taken on when looking at the aspects of project management and entrepreneurship.

Including participants, particularly students, in the process of developing plans, budgets, timelines, and progress reports will help them to understand the efforts that are involved in managing business matters. Processes like managing projects will allow students the opportunity to develop organization skills. Including partners such as the Small Business Development Center and a chamber of commerce to talk to students about how to develop plans, price projects and research funding prepares them for future efforts and provides more tools for their success.

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<sup>14</sup> (Cleveland 2005)

## Entrepreneurial Aims

The similarities in carrying out murals projects and running a small business is an aspect of the process that can help students expand their horizons and improve their chances of success beyond participation in the program. This business experience can help develop the interests of students who are having difficulties in school and seriously considering entrepreneurship as an alternative option to college or vocational training. Engaging students with the commercial aspects of the mural creation process and giving them some fiscal responsibilities throughout the project will help develop budgeting and other entrepreneurial skills that may not be addressed through traditional education models. A mural project can provide a hand-on real life business experience that can help students to transfer that knowledge to other aspects of their lives.

Recruiting students to assist in business specific areas such as fund raising, project and policy development, marketing and publicity as well as community engagement will help them to assess their abilities and build skills in areas that are essential to successful business ownership.

## Evaluation and Continuous Improvement

Organizational growth and sustainability are built on a system of continuous improvement. Each murals project presents an opportunity for everyone involved in a Mural Arts Program to learn valuable lessons and assess the effectiveness of the approach being used to manage the murals creation process. At the end of each project, questionnaires and/or surveys should be conducted with community participants and crew members to ascertain how they view their overall experience including recommendations for improvement. Examples of processes and items which should be examined are outlined in the Mural Preservation and Evaluation section of the Guide.

## PROJECT GUIDELINES

Project guidelines have been adapted from nationally recognized Community Mural Arts Programs models developed by the City of Philadelphia<sup>15</sup> and the City of San Antonio<sup>16</sup>.

### Relationships: Project Staff, Mural Crew and Other Important Stakeholders

The various staff that will have to be hired and contracted is illustrated in Appendix C: Staffing a Murals Project. In general these positions include:

1. Designated Mural Coordinator
2. Lead Muralist/Designer
3. Crew
4. Replacement Artists

Each position is important, and serves a very specific role in creating a mural. To provide further information regarding responsibilities, Appendix C has descriptors that will help organizations understand and define the duties each position will be responsible for in a mural making project.

These positions are often recruited by contacting local high schools or connecting with arts associations or community based organizations. For instance, instructors at Bowie High School are regularly contacted by various groups to carry out murals project. MCAD has developed an on-line artists' registry available on their website which could also be used to identify muralists. Also, many art organizations have members that are professional muralists.

Other considerations to be included in the initial development of a project include:

**Permits and Insurance:** Initial permits and required insurance will be the responsibility of those who initiate the mural process, meaning the public/private entity who commissions the art. The group should contact the city (if it is not a partner already) to assure all required permits for outdoor work are properly completed. Insurance issues will have to be addressed in collaboration with wall owners so that cost and responsibility of team members as well as other issues can be dealt with properly. The cost of additional insurance will need to be included in the funding process so as not to burden any party involved. Insurance is vital to the health and safety of the participating muralists and coverage should continue until the end of the mural project.

**Contracts and Guidelines for Project Management/Muralists/Crew Members:** Contracts negotiated between the organization and the Lead Muralist/Designer, as well as between the muralist and his/her staff should outline specific responsibilities and project guidelines. Items that should be included in these contracts according to A. Hermitt on AssociatedContent.com include<sup>17</sup>:

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<sup>15</sup> (Philadelphia Mural Arts Program 2007)

<sup>16</sup> (City of San Antonio n.d.)

<sup>17</sup> (Hermitt 2006)

1. A description of the process or the *scope of work* for the project. This should include theme, focus, timeline, an idea of what the finished product will look like, as well as its size, and the type of materials that will be used to create the mural. Agreements on materials must also be included.
2. Expected conduct should be addressed in the contracts between the muralist and the organization sponsor as well as between the muralist and his/her staff included topics should be: how incidents of abuse (verbal and physical) will be addressed, ability to legally work, theft, destruction of property, weapons or gang activities, tardiness/absences; and refusal to work.

**Special Note:** Programs that allow for the hiring of youth should also stipulate the responsibility of the organization to address issues of abuse by the muralist and or members of the organization as well.

3. A budget is a crucial piece of a contract. The payroll schedule for all staff should be stipulated in each contract, with more detail on pay-dates in the contract between the muralist and his /her staff, so potential conflict is avoided.

Price and terms of payment, specifications on what is included such as materials, staff, insurance, permits and time and weather delays (for outside work).

Contracts should spell out how funds will be disbursed. It is common for funds to be distributed in two (2) payments with the first payment awarded upon completion of one half of the work (i.e. conducted the public input survey, designated the sketch, reviewed and approved sketch by the Board of the Mural Arts Program, transferred the sketch onto the mural site, determined color scheme, and selected the paint). The second half of the stipend is usually disbursed upon the mural's completion as defined by the contract.

A rate schedule (flat or hourly) for changes to the original project should be included in the organization-muralist contract. Any agreements should define what is meant by 'completion' and what will be done if there are special requests for changes to the project after such date. Contracts should include the possibility of further work and what the costs of such work might be should it become necessary.

**Special Note:** Although in some cases the product development is part of the process, when using community input for example, it is still possible to predetermine the outcome. This is why it is important to document each step and discussion as the process progresses, reaching agreements at each step and having participants initial their acceptance on the document if necessary.

4. The timeline (start and end date as well as various target dates for specific points), should be discussed early and included in the contract. A determination should be made on the allowance of delays and the rescheduling of the work (when it is possible to complete the project based on availability of both parties) and the liability for delays. This should define who is responsible, the reason for the delay and what the consequences are of those delays including price increases and longer completion schedules.

**Special Note:** A consideration for special circumstances for both parties including loss of staff due to school for youth staff, family emergency, loss of support from program sponsors or loss of funding should be stipulated.

5. The division of responsibilities should be clearly spelled out in the contract. The group that will be responsible for materials, permits, insurance, project delay extensions, restoration and upkeep must be defined and agreed upon. It must also be cleared as to the materials and number of staff that will be used and where this staff will be located. If there is not room for more than two to three people at a time at the location, for a mural that requires more than five staff, then schedules that allow for that must be determined. Some of the responsibilities of the program management should include: room or wall preparation, permits, insurance, and preservation of the mural.

**Special Note on Copyright Material:** When a specific image is asked to be reproduced there should be a copyright notice provided by the program officer on ownership. If the image is a well known copyright piece, than a muralist should ask for a copy of written permission to reproduce the image.

6. Safety on the job and the responsibility for injuries and associated costs
7. A contract should always include information on the need for mediation and or arbitration to protect both parties.

**Breach of Contract:** A contract will be considered breached when:

1. Artist is absent from the job without contacting the Mural Coordinator, he/she must provide a reasonable explanation.
2. The Mural Coordinator has made two (2) attempts to contact the lead Artist via telephone, email and/or home visit.
3. The Mural Coordinator fails to respond to the muralists on questions of process, funding or materials, community input directions.
4. A letter outlining the reasons utilized to determine breach of contract has been mailed to the responsible party giving him/her seven (7) days from the day of the postmark to respond and explain the circumstances for the breach of contract.

If no response is delivered or the response is found to be inefficient, the contract will be terminated. If the mural is “half-way done” and/or incomplete, and the lead Artist is the party responsible for the breach he/she should be requested to reimburse the initial payment provided to him/her.

## Partnerships

**Collaborators:** Should be sought to partner with Murals Arts Programs and projects to help in the development of resources, ideas, themes, and research. These collaborators could include:

1. **Neighborhood Associations:** The City of El Paso Neighborhoods First program is a source of information regarding leaders in the community who can be a first contact. These leaders could be key allies in calling of meetings or assisting in community surveys. They may also act as advisory group members for the program.
2. **Graffiti Removal Unit:** Contacting this unit will allow for a collaboration between two groups that many times find themselves working towards similar ends. For instance, the removal unit can help students involved in a mural making project enjoy the opportunity to work free from doubt about whether

or not their work may be removed as well as understand more about how the removal process takes place.

3. **El Paso Police Department:** Working with the police allows for communication between the groups that can go beyond a single project. Understanding and appreciation for the work of each group is a valuable part of the process that can develop when various groups work together. Preparing police for the new mural in a community will also help to alleviate potential conflicts during preparation and painting.
4. **Museums and Cultural Affairs Department:** One of the more productive partnerships. Potential funding opportunities is also one of the benefits of working with MCAD. The department can provide technical assistance for organizations through the Artist Development Enrichment Program to help them develop and implement their program. The City can also help put together resources and contacts.
5. **School Arts Programs:** These art Programs including art clubs within the schools are the source of student artists that will produce the mural. Art teachers are those people that can potentially lead projects or contact interested students.
6. **National Organizations:** The National Association of Latino Arts and Culture (NALAC) is an example of an organization which can provide access to resources and information outside El Paso. There are several other national organizations which include: National Association of Latino Independent Producers (NALIP) National Association of Artists Organizations (NAAO); and National Association of Media Arts Centers (NAMAC)<sup>18</sup>.
7. **Local Arts Organizations:** Organizations such as Juntos Arts Association can provide access to artists as well as educators and mural advocates. Other organizations could include the El Paso Art Association or Creative Kids.
8. **Community organizations:** La Fe Health Clinic, YMCA, YWCA, recreation centers, youth centers, libraries, faith-based organizations, etc. offer youth programs that involve participation in community based projects.

**Wall Owners:** Should be required to sign a letter of agreement providing their permission and stating their commitment to the preservation, maintenance, and promotion of the mural to be painted on their property. Wall Owners can also be recruited to serve as advocates for the program to help secure permission for other mural sites, make public presentations (i.e. dedication ceremony, public speaking engagements promoting the program at schools, community organizations, etc.) and fundraising. (See Letter of Agreement sample in the Form Section of this manual.)

## Safety Concerns

Concerns for safety should be addressed at the beginning of the project at the organization level and discussed with the project leadership. Some ideas that may help in developing policies for the project are discussed in the *Mural Creation Process* section that follows in the Mural Location subheading.

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<sup>18</sup> (Diaz 2005)

# MURAL CREATION PROCESS

Once an organization has developed itself around successfully carrying out a Mural Arts Program, projects can be designated and the community and artistic process can begin. Each segment of the process which is outlined throughout this section of the Guide is vital to the success of a project.

## MURAL LOCATION

**Wall Selection:** The following items must be considered prior to approving the mural site:

1. Wall must have plenty of visibility;
2. Consider the position of the sun;
3. Check wall for cracks, chipped paint, water damage, loose bricks/mortar and water tracks;
4. Take into consideration the tactile surface;
5. Research age and structural condition of the building;
6. Be aware of pedestrian/street traffic;
7. Determine graffiti activity;
8. Check for possible constraints in the setup;
9. Document wall dimensions;
10. Determine square footage of the wall
11. Involve the wall owner and the community in the design development.
12. Consider windows, doors, entryways, etc in regard to design limitations
13. Safety concerns in unusual locations-freeways, underpasses, high buildings, etc.
14. Safe for the use of scaffolding



Figure 6: Untitled, Unknown, n.d.

**Safety Procedures:** Because mural art program participants will work outdoors, in various weather conditions, with various types of paints and products as well as in potentially hazardous situations (scaffolding depending on wall height) the organization creating the program should consider implementing the following safety measures:



Figure 7: Homelessness by Mario Colin and others (1992)

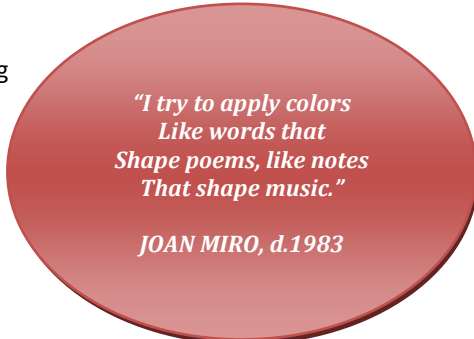
1. Have a First Aid Kit on site
2. Have plenty of water on site
3. Secure work area(s) to minimize pedestrian and/or other traffic accidents
4. Always have Lead Muralist or his/her assistant on site, no crew members are to be left unattended while painting or in session
5. Communication via cell phone will be available at all times for emergency contact.
6. Have an emergency contact number(s) on file



**Conduct a Safety Training session:** This session can include discussion on the various aspects of the project from weather and wall description to the area the project is being conducted in. If it is not in an area familiar to the crew then certain information such as the following should be discussed: is the area low or high crime, location of hospital, schools, police station, fire dept, etc.. Most importantly is training on the use of scaffolding and steps to take in case of an emergency.

## COMMUNITY INVOLVEMENT

This is a crucial component in the mural making process. The mural process is required to incorporate the beliefs and ideologies of the community in order to ensure that the mural remains in place for the long-term and that the community feels comfortable and appreciative with the end product.



*"I try to apply colors  
Like words that  
Shape poems, like notes  
That shape music."*

*JOAN MIRO, d.1983*

According to the Chicago Public Art Group's website which provides a sample outline for preparing to produce a mural "Chicago Public Art Group's Steps for Creating Community Designed Places"<sup>19</sup> there are at least ten steps that will help groups to prepare for the artistic process. Some of the steps include:

1. **Create a Dialogue:** Having a member of the creative process open dialogue with the community, including its leadership, meet with the owners of the space and assure that all age groups are included.
  - a. What images inspire your community?
  - b. What images reflect your community?
  - c. What images represent your community's values and vision?
2. **Document and continue the dialogue:** Introduce a written history of the process that can be distributed via newsletter or online that keeps everyone updated on the process. Assure that regular meetings are held so that input from the community is taken into consideration at every step during the process.

The process to gather information may also lead to the creation of a community survey. The lead Artist and the Crew may develop individual surveys or utilize a sample form that is located in Appendix A of this manual.

The effort to develop a trust with the community allows members who live in the area to develop ownership of the product. All of this effort will help keep the community engaged in the mural process, and allow it to feel a sense of ownership in the process and the final product. This goodwill and community pride will extend beyond the life of the project, and has the ability of fostering feelings of stewardship that will allow for monitoring of the mural that will deter potential defacing. Also, the sense of ownership and community pride will help to secure resources should restoration of the mural be needed in the future.

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<sup>19</sup> (Chicago Public Art Group 2008)

## THEME DEVELOPMENT

The community involvement and input should be compiled, analyzed, documented and reviewed to provide guidance in developing a relevant community theme. The theme should be selected based on a consensus as well as be defined by the difference between private art and public art. It should also be understood that the selected theme should speak for the larger number of people that helped select it (property owner(s), community, etc.). Everyone however must get the opportunity to express their thoughts and feelings until a majority can agree on a theme.

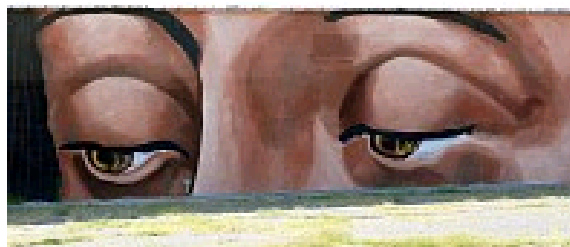


Figure 8: Virgen de Guadalupe, Felipe Adame 1981

The Chicago Art Group also recommends a few steps when developing the theme to engage the surrounding community<sup>20</sup>:

1. **Trust:** Take the time to get to know the neighbors that the mural will have and engage them in the discussion. They can contribute to the research and help raise awareness and money for the project.
2. **Goals:** Goals must be agreed upon as an initial step. These should include social, cultural, aesthetic, and functional with guidelines that determine how the goals are met.
3. **Design:** Include community groups in the design phase and if possible the creating process. Make assurances that suggestions will be incorporated when they meet the overall goals and themes.

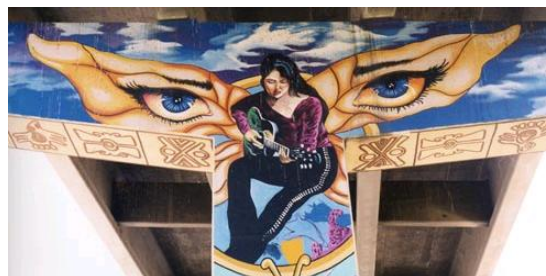


Figure 9: Woman with guitar, Unknown, n.d.

### Selecting a Mural Theme<sup>21</sup>:

1. Explain that a theme is "the subject of an artistic representation" through samples of murals and point out their themes. Allow participants time to explore the mural samples.



Figure 10: Lagrimas -, Myra, Fred Morales, Mario Padilla and Sergio Ochoa, 1977

<sup>20</sup> (Chicago Public Art Group 2008)

<sup>21</sup> (Alameda 2008)

2. Suggest themes related to the history of the community, the culture of the community, something members of the community would like to see happen or would like to not see happen, a significant event that happened in the community, a local myth or story, a current event effecting the community, a universal human condition like love or work, etc.

**Note:** The theme should not represent the will of any one person but will be reflective of a variety of opinions.

3. Facilitate the consensus process by coordinating with the property owner(s), and securing input from the community/business owners through a written survey to help develop a list of possible themes. Write the ideas in front of the community meeting.

If the group cannot think of any themes, offer some examples based on information of the community and information gathered from the first meeting and ask them to vote on the suggestions by a direct vote.

1. After a list is assembled go through each item on the list and ask what people do and do not like about each theme.
2. If people do not volunteer thoughts and feelings, ask participants directly until you have solicited at least two (2) opinions for each theme.
3. After participants have expressed their opinions about each theme, announce that the group must now discuss the themes until they can select a theme everyone can agree upon. Throughout this process make a point to hear from everyone at least once.

## DESIGN DEVELOPMENT

(The following information on design, materials, mural making and painting process is taken from lesson plans developed by Maria Almeida Natividad, M.A.)

### PRELIMINARY SKETCHES/DRAWINGS

Compose thematic images and produce initial basic sketches and preliminary drawings. Use information gathered from the community or from your research on the community for design ideas. Community input is vital in the initial stages of creating a mural. The sense of ownership or stakeholder is developed from the onset if all parties are included from the very beginning to the very end of a mural project. These initial sketches will be used when you make a presentation to the community to get their feedback and to help you make additions, corrections or deletions to the initial design.

Rework the sketches to include the suggestions of the community and present them again to the community or community mural project committee. Feedback from the community is important to make sure you are on the right track in regard to the theme and design that is desired.

## **Compose Final Design**

Review the suggestions from the community and compose the final design using the ideas and images generated from all the parties concerned. The composition should include the basic elements, simple details, some shading (especially if figure drawings are part of a realistic rendering), dominant color hues, and a grid overlapping the design to visualize the mural as it would look like on the wall but in a scaled down version.

## **Present Design to Board of Directors**

Mount color copy of sketch/design on to a mat board include a one page written description of the mural design and make copies for the community (mural committee) to review.

The final sketch will not be a formal painting or drawing but a small version or blueprint of what the mural will look like. It is like a work in progress, where changes can still be made if needed. When the final color design is presented to the community or Board of Directors for approval, describe the various images, the reasons for the use of specific colors, specific buildings, figures or symbols and elaborate on the design process. Allow for comments and questions.

## **Present Design to Community**

You will probably be asked to present your design to the larger community in a town hall meeting. Prepare a one-sided flyer that has a small graphic of the mural design along with a brief bi-lingual written description (if necessary) of the mural design. Use the mounted color copy of sketch on mat board for the presentation and describe the various elements of the mural design and elaborate on the design process. Contact residents who participated in the surveys and invite them to attend the presentation so they can see how all the suggestions were utilized. Finally, extend an invitation to the community to participate in the first stages of the mural painting process.

## MATERIALS

Lead Artist in conjunction with the Mural Coordinator will be responsible for the following:

1. Prepare a list of needed materials to complete the mural. Make sure that it is a comprehensive list that includes everything from the paints and brushes to paper towels and pencils. Make sure to utilize industrial quality paint to avoid maintenance problems later on and to insure the life expectancy of the mural (20-25 years). The favored medium for most contemporary muralists is water-based acrylic paints. There are many high quality commercial brands of paint that work well for murals but be sure that you get a paint that has good elasticity for the kind of weather that we have in the desert southwest.
2. Review color selections and determine amount to be used. Depending on dominant color harmonies to be used, you may need to order more black and white paint than the other colors. Remember, black and white will also give you the shades and tints of the color wheel that you might need for your mural.
3. The wall surface needs to be primed or gessoed prior to starting the mural. Make sure you order enough gesso for two or three coats. Depending on the main colors of the mural you may be required to color mix the primer or gesso with a light to medium hue before you prepare the surface. This prevents the wall from being too bright and harsh to the eyes when working on it. A color ground also helps with color blending, shading and gradation.
4. Keep records of all color codes and paint swatch examples. You can even label the preliminary sketch with the colors used in each area to help you achieve unity and rhythm in the composition through repeating of colors.



## MAKING THE MURAL

### Preparing the Mural Site

Lead Artist, Crew Members and Volunteers will be responsible for the following:

1. Make sure that all materials and equipment are on hand prior to prepping the wall. If the mural is to be created on an interior wall, scrape wall with spatulas and wire brushes until “ALL” loose paint chips are removed.
2. If the mural is to be created on an exterior wall, Pressure wash the entire wall surface and apply concentrated pressure on necessary areas until “ALL” loose paint chips are removed. Prior to using a pressure washer, determine if the wall can withstand a pressure wash. For instance, plaster on adobe and stucco walls can be damaged with the use of a pressure wash. If that is the kind of wall you are working with, just scrape the wall with spatulas, wire brushes, or sandpaper to clean and prepare the wall. Be sure to cover any holes or indentations in the wall surface with appropriate material and sand the repaired area smooth after it dries.
3. If after you clean the wall it still appears to have stains, mold, or algae then apply an anti-fungal solution to the wall before applying the primer. Be sure to follow solution package directions in treating the mural wall.
4. Allow wall to dry over night or longer until completely dry then apply a water-based stain- blocking primer or gesso to the wall. Two or three coats may be necessary to cover the surface properly.
5. Make sure that the primer coat is even and has covered all exposed wall surfaces.

### Painting the Mural

Lead Artist, Crew Members and Volunteers will be responsible for the following:

1. Transfer of the sketch can be done by various methods:
  - a. By scanning the sketch in sections and using computer based software and an LCD projector to project the image on to the wall in sections
  - b. By applying a grid to the wall according to the measurements used on the preliminary sketch with the use of a line (string) level to snap the lines onto the walls. The grid helps to pinpoint where each element of the sketch should be drawn. (See Appendix B for Grid Lesson)
  - c. By using an overhead projector and a transparency of the sketch and projecting it onto the wall
  - d. By taking slides of the sketch and projecting those to the wall with a slide projector. This can help in transferring the design but understand that a certain amount of distortion can occur with the drawing which has to be



corrected by hand. Other transfer methods or a combination of these methods can be used as determined by the lead artist.

2. Muralists refer to the drawing as the preliminary sketch or another term used is *cartoon*. The drawing on the wall can be referred to as the cartoon;
3. ALWAYS WORK FROM TOP TO BOTTOM AND FROM LEFT TO RIGHT;
4. As you begin the process, you should be able to visually predict if the sketch will transfer well
5. If there are any discrepancies in proportions and scale, it is mostly due to the first measurements in the scaling of the sketch. If it happens, check your measurements on the grid you have applied to the wall and the sketch to make sure the dimensions were scaled properly and correspond. If they don't match, redo the grid on the wall and make the necessary corrections.
6. The entire cartoon must be drawn first prior to painting in sections. Using one color, paint the penciled cartoon lines so they do not become erased during the painting process.



## Painting Process

Lead Artist, Crew Members and Volunteers will be responsible for the following:

1. The Lead Artist is expected to delegate responsibilities to the Crew Members during the painting process. The Lead Artist can designate certain areas to specific artists or divide the artists into teams with specific responsibilities. It is during this process that the local community can be invited to get involved.
2. Apply base colors to the cartoon moving from one grid square to another. Large areas can be outlined with color and then filled in by the community members.
3. Base colors provide the foundation for applying more color variations, gradations, shading and details over the basic images. All the areas of the mural should have base colors applied then tints, shades or color variations can be blended over the base colors. The addition of the next layer of color in some sections of the mural can also be done by community members.
4. The Lead Artist must monitor the crew and all participants but the crew can help mentor and monitor the community participants especially if they are students.
5. Remind community participants to keep clean, to take care of the materials at all times, and to ask for help when needed. Document all community participants with a sign in sheet recording the names, dates and times the participants worked on the mural.



## Project Details

Lead Artist, Crew Members and Volunteers will be responsible for the following:

1. The initial steps of painting the mural (applying the gesso, the base colors and the secondary layers) can be done by community members but the fine details and difficult techniques such as color gradation, shading, and three dimensional effects to name a few, should be done by the trained artists. During this part of the process, the community can still be engaged by mixing colors, touching up small areas and preparing materials.
2. The development of the mural has to be approached much the same way as one would do a formal painting. Going step by step, section by section starting with base colors, then layering of color, blended of colors, adding shading to develop forms and volume, adding details and finally adding the ultra fine details. If the mural is large, some areas that require a lot of details may take longer to complete than other areas.
3. Touch-up all areas that need it starting from top to bottom and from left to right. Checking the Details in all areas of the design.
4. Throughout the mural process, frequently review the mural progress by stepping back a couple of feet and seeing the whole picture. Remember also to review the completed sketch to make sure the lines, colors and design of the mural is consistent with the original sketch.
5. Once all details are done, review the entire mural several times to ensure that all areas of the design are completed.

## Sealing

Lead Artist, Crew Members and Volunteers will be responsible for the following:

1. Have all the crew and artists sign and date the mural before applying the sealant.
2. Use a sealant that is appropriate to the type of paint that was used on the mural. If water based acrylic paint was used then an acrylic matte sealant would be appropriate. Acrylic paint cannot be applied on top of oil paint. Two or three coats of sealant may be necessary to fully protect and preserve the mural.

## Mural Dedication

1. Develop a mural dedication guest list that includes city council members, especially the area's representative, neighborhood school administrators, faculty, staff and students, local merchants, and community neighbors.
2. Remember to always include community participants in the mural dedication planning especially any group, company or person that provided additional funding for the mural and take an informal survey of their initial reactions and responses to the mural.

# MURAL PRESERVATION & EVALUATION

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## POST-MURAL CREATION

The process of the mural is not one that ends once the creative process ends. The life of the mural is dependent on many aspects including:

1. Community ownership
2. Continued community dialogue
3. Artistic devotion to maintaining quality
4. Artistic and community commitment to preserving the mural

### Community Meetings

This meeting provides the opportunity for the Mural Coordinator, Lead Artist and Crew Members to evaluate the completed project. Any issues/constraints that occurred during the process of the project should be brought up. This is the time to create solutions for any of the negative issues that might have arisen during the mural production that will help with continuous program improvement. This is also the time to acknowledge all the positive achievement within the project group. It is recommended to videotape and/or record this meeting for future reference.

### Post Community Survey

A special survey should be prepared by the organization in coordination with the lead artist and crew members to get a response from the local community on the initial responses to the mural and the resultant changes to the local environment due to the creation of the mural. In developing the survey, it is recommended that the first interviews, meetings and preliminary surveys, be reviewed to attain the names of the cooperating residents so a follow up survey can be taken with the same residents. As with other aspects of the project everything should be documented.

### Mural Maintenance

A mural maintenance plan should be developed in the initial planning stage and should also be included in funding plans (if allowed by the particular funding source). The maintenance plan should be conscious of color fading and should include a color photo of the freshly painted mural. A tracking list of exact color codes should be maintained by the organization as well as keeping a small amount of left over paints on hand at the mural site, when possible for future touch-ups. Contracts for upkeep and potential rework should also be a consideration for organizations.

Main issues of concern for most mural art projects include graffiti removal, weathering, and other outdoor elements.

1. If the mural is fading it should be re-colored in the areas that have faded. This should not be a problem if high quality, weather and sun resistant paints were used throughout the mural process. It is best not to mix brands of paint. Paints vary in consistency and this can have an effect on the life of the mural.
2. Graffiti concerns can also be addressed by working with community members to involve as many of their ideas and suggestions (as discussed earlier). Ownership of the mural by the community and its youth will help to minimize the threat of defacing.
3. Sealants must be used to protect the artwork and depending on the sealant used, graffiti should be treated and removed carefully as indicated on the sealant directions so as not to produce harmful effects to the mural.
4. As for dirt, dust and grim it can be: washed down with a sponge mop using a basic hand washing soap; or for a large exterior mural, it can be hosed down with a water hose with a light spray. Try not to use any harsh chemicals, materials or tools to clean the mural or damage will occur.

In summary, it is important to ascertain how to best use the input that helped to shape the project. The community which will house the mural will need to be asked about the final product, as of course also the group(s) that funded the project and the various partners that were involved in the process.

# TRAINING AND EDUCATIONAL COMPONENTS

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## Training

Skills learned in the process of mural creation are multiple. Students who participate in the mural process from inception to production to post production can develop skills that can be used in other employment areas as well as for entrepreneurial endeavors.

Skills gained during the Mural Arts Program process include:

1. **Time management:** Learning how to develop timelines and alter plans when situations arise. These can vary from weather delays to supply shortages to man power issues. Being on time, not only with the timeline for the project but at the work site everyday acknowledges the commitment to the project that has been made.
2. **Planning:** Having students participate in the development of a plan helps them to focus on limitations and strengths. This helps to develop leadership techniques that are knowledge based and that are an objective approach to the project. An objective approach to the whole project will bring ownership of methods and encourage creativity to complete goals.
3. **Team building and cooperation:** Learning to peacefully work with different people, hear different ideas and creatively incorporate these cultural and social values into the final delivery piece. This will allow students to develop social interaction techniques that will help them find creative solutions in personal and professional endeavors when faced with working outside of their own cultural ideas.
4. **Mediation techniques and bridge building:** Bringing together different groups of individuals and finding ways to bridge many diverse ideas in creative, positive discussions will help to develop skills for mediation. These techniques can then be developed so that students can learn to incorporate them in everyday situations.

• • •  
*The process, the learning  
process, lasts a lifetime.*

**Mauricio Olague, *Muralist and  
Art Teacher, Bowie High School***

• • •

## Education

Mural making provides an abundance of educational components that can benefit the participating crew members. Lead Artists will be responsible for developing their own educational components based on their professional experience and/or integrating the suggested components as described in Appendix B of this manual.

For example: the Lead Muralist can provide education/training in the design and production of murals that includes discussion of design, grids, use and selection of paints, surface preparation, and implementation. Other suggested topics could include mural production in a historical context of the

Latino/urban mural movement in the United States. Other suggestions include inviting guest speakers to provide information dealing with the specific theme of the mural (example: the railroad in early El Paso, Aids education, higher education, etc.) and site visits to expose the mural crew to the subject being explored through the mural, (example: Ft. Bliss, the missions, etc.). Also, site visits to the small business development headquarters will help in encouraging entrepreneurial endeavors.

The creation of a mural is an interactive, collaborative process blending art, history, culture, current events, community, politics and social change into a visual image.<sup>22</sup> It is a powerful source of communication accessible to everyone regardless of age, gender, education, spoken language, ethnicity or socio economic status.

Murals gauge the concerns, dreams and hopes of a community as it reflects and expresses what is meaningful and important to them. Aside from all that, participation in mural making provides a variety of educational opportunities. Appendix B contains some educational components adapted from other mural programs/projects from around the country as well as suggested curriculum that can be adapted to specific projects and classrooms.

In El Paso, some high school art classes prepare the students for a mural project by first covering the historical context of mural production from ancient times to the Mexican Mural movement to contemporary mural production locally, nationally and worldwide. Other groups such as Movimiento Hunab Ku, which is a group of young and experienced mural artists, Creative Kids and other independent art groups take into consideration educational components and integrate these into their projects whether working with youth or adults. Prior to the initial mural making, the members conduct educational workshops for the project participants

El Paso also enjoys the expertise and guidance of many other experienced muralists and educators. Bowie High School houses many of the community's strongest arts educators and murals advocates thanks to the groundbreaking work that was done at Bowie by art teacher Gaspar Enriquez. Many of his former students are now educators and muralists continuing the mural movement in our community.

Our community has the advantage that many nationally known artists and muralists live and work in this area and they can provide a wealth of information for schools, organizations and groups that are considering a mural project. Such artists as Ernesto Martinez, Carlos Callejo, Mario Colin, Carlos Flores, Carlos Rosas, Mago Orona Gandara, Gabriel Gaytan, Maria Almeida Natividad, Mauricio Mora, Oscar Moya, Mauricio Olague, Estevan Salazar and Alfonso Valenzuela have years of experience and have developed a strong reputation regionally and nationally for their artwork. Having these artists visit schools, talk to the students, give advise and suggestions will have a lasting impact on the young muralists. These master artists can be a great resource for any group initiating a mural project. MCAD has a list of artists available to the public that can help in locating and contacting local master muralists.

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<sup>22</sup> (National Association of Latino Arts and Culture 2004)

## Entrepreneurial Aims

Students can potentially develop skills that are useful towards endeavors of business ownership. Some of the potential benefits include:

1. Understanding how to create a budget,
2. Putting together proposals,
3. Pricing jobs,
4. Analyzing markets,
5. Marketing a product.

Learning creative solutions that are a part of the artistic process will help students to learn practical applications of those skills and will aid in the development of plans, budget and deadlines.

While learning about what it means to have clients (neighborhood leaders) and deadlines (for sketches and final products) students will learn about responsibility towards delivery of promised products.

In working with community members and learning about their ideas about the mural, students learn research methods and how to package a proposal that the community will accept. This will lead to the knowledge that the community will take ownership of the mural and be involved in its maintenance. Community meetings and discussions will also teach students how to analyze the impact and importance of the mural and therefore the market for future creative endeavors in the neighborhood.

# FUNDING RESOURCES

Finding resources determines the success of any program and for Mural Art Programs in particular a variety of potential sources exist. This section of the Guide is devoted to exploring funding resources that can be tapped to initiate a Mural Arts Program in El Paso.

## PUBLIC SOURCES

• • •

**Purpose:** *To promote and encourage private and public programs to further the development and public awareness of, ...to increase employment opportunities in the arts, to encourage the integration of art into the architecture ... for the City of El Paso ("the City"), and to provide for the citizens ... high quality, publicly accessible works of art, which contribute to the urban landscape and symbolize the City's sense of place.*

**City of El Paso, *Public Arts Ordinance (Adopted by El Paso City Council, April 2006)***

• • •

There are several sources of public funding which may be available to assist in funding a Murals Arts Program as well as specific mural projects. These sources of funding include:

**Workforce Development Boards:** Workforce Solutions of Upper Rio Grande, the local workforce agency, is a potential source of funds under its Workforce Investment Act-Youth program. As part of its youth (out of school and in school) funding the workforce system operator helps organizations provide summer employment.

**Housing and Urban Development-Youth Build<sup>23</sup>:** As part of its federal funding stream the HUD program provides funding for youth programs. Mural Arts Programs that incorporate entrepreneurial opportunities and skills training learning may be able to solicit funds from this group.

**City of El Paso MCAD<sup>24</sup>:** This city department has funding dedicated to public arts as well as an advisory committee that reviews and proposes yearly public art priorities.

**City of El Paso, Community Development Block Grant Program (CDBG)<sup>25</sup>:** The department funds various projects for the improvement of communities and neighborhoods.

**Texas Commission on the Arts<sup>26</sup>:** The TCA is a state art agency that has several missions including awarding grants, raising awareness of the arts, and fundraising. The commission reviews grant applications for funding opportunities.

Each of these organizations has budget years that begin and end at different times throughout the year. Contacting each group yearly to determine its funding stream and schedule will help organizations plan and meet important deadlines.

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<sup>23</sup> (Youthbuild USA 2008)

<sup>24</sup> (Y. Alameda 2007)

<sup>25</sup> (Ibid)

<sup>26</sup> (Texas Commission on the Arts 1996-2007)



## ADVOCATING FOR LOCAL/STATE GOVERNMENT PUBLIC ARTS INITIATIVES

El Paso has a public arts ordinance and guidelines for funding, similar to those used by cities like Philadelphia, Boston, Phoenix and Santa Cruz and states like New Mexico.<sup>27</sup> In the City of El Paso, the ordinance states that a certain percentage (2%) of the total construction costs for public buildings or facilities that are built using certain funding streams (i.e., general obligation and revenue bonds) be directed towards the funding of public art. MCAD oversees the funding for the City of El Paso Capital Improvement Program funds.

## BASIC GRANT INFORMATION

Private/public grant opportunities are available to fund Mural Arts Programs. The following is an overview of available funding resources:

You may seek state and federal funds from the following sources:

**Grants.gov** ([www.grants.gov](http://www.grants.gov)) is a federal online site of available federal grants and provides the opportunity to sign up and receive daily updates on grant opportunities as well as submit grant applications online.

**Texas eGrants** ([www.texasonline.state.tx.us/tolapp/egrants/search.htm](http://www.texasonline.state.tx.us/tolapp/egrants/search.htm)) is an online site of available state grants that provides the opportunity to search grants by topic and/or agency.

## USING LOCAL RESOURCES

The City of El Paso Grants Services Division provides local non profits with access to eCivis; a powerful grant database which will automatically sort and forward grant opportunities. To find out more information about how to register for this program you may contact the Grant Services Division of the City of El Paso.

The University of Texas at El Paso (UTEP) houses a resource center which is affiliated with the Foundation Center in New York and contains a variety of information on grant opportunities as well as resources aimed at assisting organizations prepare successful grant applications. The Foundation Center at UTEP is located on the second floor of the Library. For more information please contact the University of Texas at El Paso-Library.

Further information on applying for and preparing grants is located in Appendix D: Grant Research and Preparation Basics.

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<sup>27</sup> (Baxter 2001)

## PRIVATE FUNDING

Funding may also be available from a number of private sources such as corporations and foundations. These funders generally have associations with many arts programs and organizations across the country. It is not unusual for each funder to require specific criteria for its application and funding process. These criteria will vary with each corporation or foundation and each will require its own specific information.

In general some of the information that may be asked for includes:

1. Objectives and purpose for the mural- the reason it is being painted
2. Benefits for the community and/or participants, with specifics for youth participants regarding education and/or work experience
3. Scope of work-a step-by-step project calendar and layout of the process that will be undertaken and the responsibilities of each group
4. Budget- for the sponsor organization as well as the project
5. The participants (from both the organization overseeing the program and those doing the mural painting and other supporters (both financial and non-financial) from the community

A few examples of private source funders are listed below.

<b>Abell-Hanger Foundation</b> <b>PO Box 430</b> <b>Midland, TX 79702-0430</b> <b>Telephone: 432-684-6655</b> <b>Fax: 432-684-4474</b> <b><u><a href="http://www.abell-hanger.org">www.abell-hanger.org</a></u></b>	<b>The Brown Foundation, Inc.</b> P.O. Box 130646 Houston, TX 77219-0646 Phone: 713-523-6867 Fax: 713-523-2917 <b><u><a href="http://www.brownfoundation.org">www.brownfoundation.org</a></u></b> E-mail: <b><u><a href="mailto:bfi@brownfoundation.org">bfi@brownfoundation.org</a></u></b>
<b>Bank of America</b> <b>Telephone: 1-800-218-9946</b> <b><u><a href="http://www.bankofamerica.com/foundation/">www.bankofamerica.com/foundation/</a></u></b>	<b>The Cullen Foundation</b> 601 Jefferson, 40th Floor Houston, TX 77002 713-651-8837 <b><u><a href="http://www.cullenfdn.org">www.cullenfdn.org</a></u></b>
<b>Meadows Foundation, Inc.</b> <b>3003 Swiss Avenue</b> <b>Dallas, TX 75204</b> <b>Telephone: 214-826-9431 or</b> <b>1-800-826-9431</b>	<b>Henry Luce Foundation</b> 51 Madison Avenue, 30th Floor New York, NY 10010 Phone: 212.489.7700 Fax: 212.581.9541 Email: <b><u><a href="mailto:hlf1@hluce.org">hlf1@hluce.org</a></u></b>

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# APPENDIX A: SAMPLE FORMS

## Mural Request Application Sample

### MURAL APPLICATION<sup>28</sup> – Cover Page

Please complete and mail or hand-deliver to:  
[Insert Address]

Deadline (Please check one):

- ☐ March 15 for mural to be painted Summer/Fall  
☐ November 15 for mural to be painted Spring/Summer

For office use only: Submitted on time? Yes \_\_\_\_\_ No \_\_\_\_\_ Mural Coordinator Initials: \_\_\_\_\_

Name of Applicant(s): \_\_\_\_\_

Name of Organization (if applicable): \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Primary Phone: \_\_\_\_\_ Secondary Phone: \_\_\_\_\_

Fax Number (if applicable): \_\_\_\_\_ Email (if applicable): \_\_\_\_\_

The following criteria will be used to assess and select mural projects:

1. Submission of a complete application by the deadline
2. Community and/or organizational support for and involvement in the mural
3. Commitment of mural sponsors to organizing at least two (2) community meetings with Mural Arts Program staff and artist, including nearest neighbors to the wall
4. Availability of a suitable wall
5. Significance of project: artistically, for the community or institution, for youth and/or for El Paso as a cultural tourism destination, and/or for the Mural Arts Program
6. Capacity and commitment to maintain the property at the base of the wall
7. Innovation – we are looking for creative, important and innovative projects. Make your pitch and convince us that your mural should be at the top of the list!

<sup>28</sup> (City of Philadelphia n.d.)

## MURAL APPLICATION – Page 1 of 5

Please answer the following questions. Please be brief and concise.

*If you have any questions please call [name of Mural Coordinator] at [telephone number] or email at [email].*

### **Section 1: Community and/or organizational support for the project**

*The Mural Arts Program is interested in working with non-traditional or new organizations, as well as more established groups. These include but are not limited to organizations that have no staff but a strong community volunteer base, a membership that is not English speaking, organizations lacking access to a computer or professional staff, schools, recreation centers, communities of faith, businesses, block clubs, and scout troops.*

Please describe your organization briefly. State mission, number of members or people served, founding date, proudest accomplishments and role in the community.

Who in the organization will be responsible for working with the Mural Arts Program on the mural project? What is their role in the organization? Please give their contact information if different from applicant listed on cover.

Why is your organization requesting this mural?

Have you talked with any residents or businesses in immediate view of the wall? Are they supportive of the mural? Are they willing to attend a community meeting to discuss the mural?

## MURAL APPLICATION – Page 2 of 5

### Section 2: Applicant's commitment to help organize and participate in at least two (2) community meetings with Mural Arts Program staff, mural artist, and neighbors to the wall

Are you committed to organizing at least two (2) community meetings prior to the start of the mural?

☐ Yes    ☐ No

Where and when will the meetings take place?

How will you publicize the meetings?

How will you ensure that all relevant stakeholders will participate?

### Section 3: Availability of a suitable wall

*A wall must already be selected for your project to be considered. Should your application be selected, the Mural Arts Program will work with you to ensure the quality and suitability of your pre-selected wall. Please do the best you can to identify the wall owner. Inability to get owner permission or to assess if the wall is structurally suitable will not be used against your application if your project is otherwise sound.*

Address of proposed mural (include street address & zip code): \_\_\_\_\_

\_\_\_\_\_

What are the cross streets? \_\_\_\_\_

\_\_\_\_\_

## MURAL APPLICATION – Page 3 of 5

This wall is located (please circle one):                      Indoors                                      Outdoors

If outdoors, which direction does the wall face (North, South, East or West)? \_\_\_\_\_

If outdoors, is the wall visible to oncoming traffic (please circle one)?    Yes                                      No

This wall is on/in a (please circle one):                      Private Home                                      Business                                      Other

Please indicate the size and height of the wall (provide measurements if known at this time and a diagram of the wall. Attach a photograph, if possible):

The wall is (please circle one):                      Brick                                      Cinderblock                                      Stucco                                      Other

Does the wall or roof have any cracks, leaks, or other problems (please circle one)?    Yes    No

If there are structural problems with the wall or the roof, please describe as specifically as possible.

Please describe the ground in front of the wall. (For example: Is the ground in front of the wall level? Is there heavy debris including, but not limited to, abandoned cars and refrigerators? Are there weeds or trash in the lot?)

Please state the name, address and phone number of the wall owner.

Name: \_\_\_\_\_

Street Address: \_\_\_\_\_

Zip Code: \_\_\_\_\_ Phone Number: \_\_\_\_\_

Has the wall owner given permission for the mural to be painted on the proposed wall?

☐ Yes    ☐ No

## MURAL APPLICATION – Page 4 of 5

### Section 4: Significance of project

*Significance can pertain to, but is not limited to, artistic expression, community or institutional need, youth development, cultural tourism for El Paso , and/or furthering the mission of the Mural Arts Program*

Please describe briefly the theme/image you envision for this mural, if known at this time:

Why do you want a mural at this location? How will it benefit the community, youth and/or the city? (Please feel free to attach extra pages, if necessary)

What is the special significance of this mural to you? (Please feel free to attach extra pages, if necessary)

### Section 5: Capacity and commitment to maintain the property at the base of the wall

Please indicate community organizations and individuals who will assist with the mural project and maintain the mural in the future. Please give names and contact information.



## MURAL APPLICATION – Page 5 of 5

### Section 6: Innovation

We are looking for creative, important and innovative projects – make your pitch and convince us that your mural should be on the top of the list! (Please feel free to attach extra pages, if necessary)

### Section 7: Project Funding

Please list any funding you have for this project. Lack of funding for a project will not be used against you. You still will be considered. If you have funds available, please let us know because additional funding allows us to complete more murals.

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Thank you for your time and your application!

Please sign below indicating that all the answers in this application are true and complete to the best of your knowledge. You will be **notified in writing** of our decision by May 15th for the March deadline and January 15th for the November deadline. **There is no waiting list.** If you are not selected you will have to apply again for your project to be reconsidered.

---

Signature

Date

## Lead Artist Application Sample<sup>29</sup>

Dear Artist Applicant:

Thank you for your interest in the Mural Arts Program. It is our mission to represent the work of diverse artists, and to enrich our neighborhoods and communities. We strive to appropriately match artists with mural painting and teaching opportunities throughout the City of El Paso. Enclosed please find the artists' application for participation in our program.

Applications are accepted on a rolling basis and reviewed as project opportunities become available. Please know that the number of applications we receive exceeds the number of artists we can hire for projects. Therefore, we will contact you as opportunities arise. We will also include you on our mailing list, and you are welcome to update your file with us at any time. So that we may start your artist file, please submit the following items (all items must be received for you to be considered for a Lead Artist position with the Mural Arts Program):

- 1) Completed artist application
- 2) Current resume
- 3) 10 slides or color photocopies of your work. (Or 10 jpeg images on a CD format)

Although you are welcome to send images of work in any medium, you must include at least two (2) examples of two-dimensional work. All images must be labeled in the following manner: #1-10, artist's name, title of work, and date. *Please note: Labels protect your images against loss. ALL submitted images are for our PERMANENT files and will NOT be returned. Do not send original artwork, photographs, or images for which you do not have duplicates. For space considerations, please do not send portfolios or binders.*

- 4) Image sheet that corresponds by number to the submitted slides or color photocopies. This sheet should include the information given on image labels, as well as the medium and size of each piece.

**Applications can be delivered by mail or in person (faxed applications will not be accepted) to:**

**[Address]**

**Requests for applications and all questions or concerns should be addressed to:**

**[Contact Information]**

Thank you for your interest in the Mural Arts Program! We look forward to working with you.

Sincerely,

Mural Coordinator

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<sup>29</sup> (City of Philadelphia n.d.)

## LEAD ARTIST APPLICATION

Date of Submission: \_\_\_\_\_

Name of Applicant: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Primary Phone: \_\_\_\_\_ Secondary Phone: \_\_\_\_\_

Fax Number (if applicable): \_\_\_\_\_ Email (if applicable): \_\_\_\_\_

What is your availability?

1) Please circle the words that best describe your work:

Figurative Representational Realistic

Stylized Portraiture Folk Art

Symbolic Minimal Landscape

Religious Graphic Geometric

Abstraction Wildlife Cartoon

Commercial \_\_\_\_\_

2) Have you worked with the Mural Arts Program in the past? ☐ Yes ☐ No

3) Although experience is not necessary we would like to know:

Have you worked on scaffolding in the past? ☐ Yes ☐ No

Are you afraid of heights? ☐ Yes ☐ No

4) What interests you about the Mural Arts Program?

## Crew Member Application Sample

### Crew Member Application<sup>30</sup>

Please read and sign the below permission releases. Leaving the boxes blank below implies you are giving Mural Arts authorization for these releases

#### PARTICIPANT INFORMATION

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Birth Date: \_\_\_\_\_ Today's Date: \_\_\_\_\_

School or Program (if any): \_\_\_\_\_ Grade Level (if applicable): \_\_\_\_\_

Student's Address: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Home Phone #: \_\_\_\_\_ Cell Phone #: \_\_\_\_\_ Social Security #: \_\_\_\_\_

Name of Parent/Guardian: \_\_\_\_\_ Relationship: \_\_\_\_\_

Parent/Guardian Home Phone #: \_\_\_\_\_ Work Phone #: \_\_\_\_\_ Cell Phone #: \_\_\_\_\_

Parent/Guardian email: \_\_\_\_\_ How often do you check email? Frequently \_\_\_ Not often \_\_\_

Do you have a work permit? (Circle one) Yes No NA

#### EMERGENCY CONTACT (someone other than parent/guardian)

Name: \_\_\_\_\_ Relationship: \_\_\_\_\_

Emergency Home Phone #: \_\_\_\_\_ Work Phone #: \_\_\_\_\_ Cell Phone #: \_\_\_\_\_

#### MEDICAL INFORMATION (please attach current physical form)

Does the participant have any allergies or medical conditions? \_\_\_\_\_

Name of Child's physician/ medical care provider: \_\_\_\_\_

Address of physician/ medical provider: \_\_\_\_\_ Phone: \_\_\_\_\_

Health insurance coverage for child or medical assistance benefits: \_\_\_\_\_ Policy #: \_\_\_\_\_

**Note: Enrollment is limited. Applicants will be notified about acceptance into program. Please understand more information maybe required for admission. Send application to: [Address & Contact Information]**

**Waiver/Release:** I, the crew member and/or parent or guardian (for participants under 18 years of age) have reviewed the program content and safety guidelines and do hereby agree to my/my child's participation, I authorize the program organizers to attend to me/my child and/or seek medical assistance in the event of an emergency/injury. In addition, I do hereby indemnify and hold the agency and their employees, contracted lead muralists, and volunteers whole and harmless against any and all claims for damages, costs, injuries and expenses to persons or property arising out of, or in connection with my or my child's participation in the Mural Art Program. Finally, we have reviewed the attendance policy and the requirements for receiving a stipend at the completion of the program and agree to abide by the guidelines of the program.

<sup>30</sup>

(City of Philidephia n.d.)

Parent/Guardian Initials_____ Yes__ No__		
<b>Trips Release</b> "I give permission for my child/ward to be transported on field trips while at the Mural Arts Program." Parent/Guardian Initials_____ Yes__ No__	<b>Evaluation Release</b> "I hereby grant permission for my child/ward to participate in an evaluation of the program involving written questionnaires." Parent/Guardian Initials_____ Yes__ No__	<b>Media Release</b> "I hereby grant permission to record my child's/ward's likeness and/or voice for any use by television, film, radio, web page or printed media to further the aims of the Mural Arts Program in any way we see fit." Parent/Guardian Initials_____ Yes__ No__

Parent/Guardian Signature\_\_\_\_\_

## Volunteer Application Sample

# Volunteer Application Form<sup>31</sup>

Name\_\_\_\_\_

Address\_\_\_\_\_ City\_\_\_\_\_ State\_\_\_\_\_ Zip code\_\_\_\_\_

Phone number:\_\_\_\_\_ Home/Cell Phone:\_\_\_\_\_ E-mail address: \_\_\_\_\_

Please indicate your area of interest to volunteer:

\_\_\_\_\_ Office/administrative

\_\_\_\_\_ Mural Painting

\_\_\_\_\_ Marketing/Special events/Fundraisers

What is your availability (hours/week, days/week, start & end dates to volunteer)?

Please list skills you have that are relevant to your area of volunteer interest?

How did you hear about our program?

---

<sup>31</sup> (City of Philadelphia Volunteer Application)

## Media Release Sample – Call for Young Artists

### Call for Artist Form

#### CALL TO ARTISTS REQUEST FOR DESIGN PROPOSALS Application Deadline

##### Overview

The City of El Paso's Museums and Cultural Affairs Department will host an extraordinary event to attract and invite seasoned and emergent visual artists to work on a mural with the following specifications:

##### Project Description

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##### • Individual Artist

In addition to the submission requirements listed below, artists wishing to apply as an individual must turn in at least 5 sample images of past artwork, preferably large scale work that may be related to this current call for artists.

##### • Artist Team

3-5 artist teams will be selected to participate in groups of 5 or less.

##### Submission Requirements

Each application must include the following for consideration to participate

**\*Note:** Artwork must be appropriate for public viewing and not be of any offensive nature. No advertising will be permitted on your images, including words and symbols. Only chalk pastels in a solid form may be used:

##### Materials Needed

##### Timeline

• Proposals Due \_\_\_\_\_.

• Finalist Selection: \_\_\_\_\_

**Mail/Deliver Applications to:**

City of El Paso Museums and Cultural Affairs  
Mural Project  
2 Civic Center Plaza, MCAD 1<sup>st</sup> Floor  
El Paso, TX 79901

**Selection Process**

The City of El Paso Museums and Cultural Affairs Department will review proposals and select artists to be commissioned to do the mural.

**Contact Us**

For additional information, questions or concerns, please feel free to call:

541-4481



# APPENDIX B: MURAL PRODUCTION TECHNIQUES & CURRICULUM

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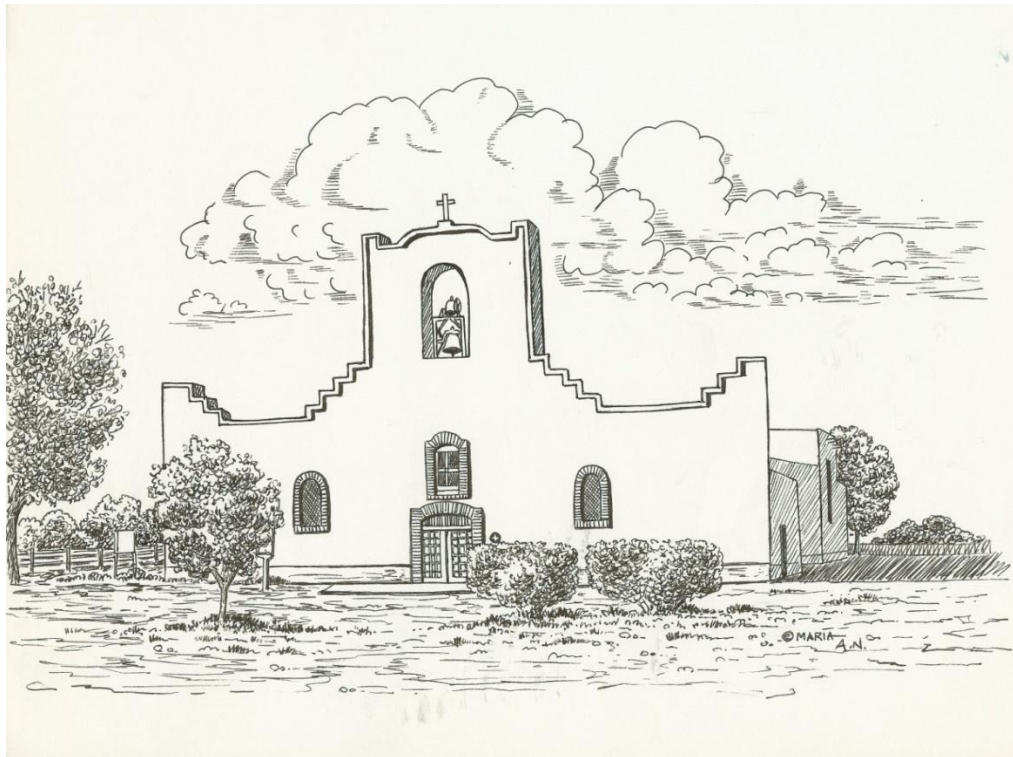
## Grid Process for Enlargement and Reproduction

(Lesson plan printed with the permission of Artist and Educator, Maria Almeida Natividad, M.A., Artist in Residence, Chicano Studies, University of Texas at El Paso)

The grid method for enlarging an image has been in use by artists for centuries. Master artists such as Da Vinci and Durer at times used a process such as the grid method in their art and in their teaching. It is a method that is taught in many art classrooms throughout the country. A grid is like a diagram that has evenly spaced lines that run horizontally and vertically that intersect at right angles. These lines divide a drawing or painting into small squares or rectangles. A grid is used by artists to enlarge a drawing, painting, or image. It helps in seeing spatial relationships and is used as a reference tool in pinpointing the major elements of a design for transfer to a larger surface such as a wall or larger canvas.

### Steps for using the grid method:

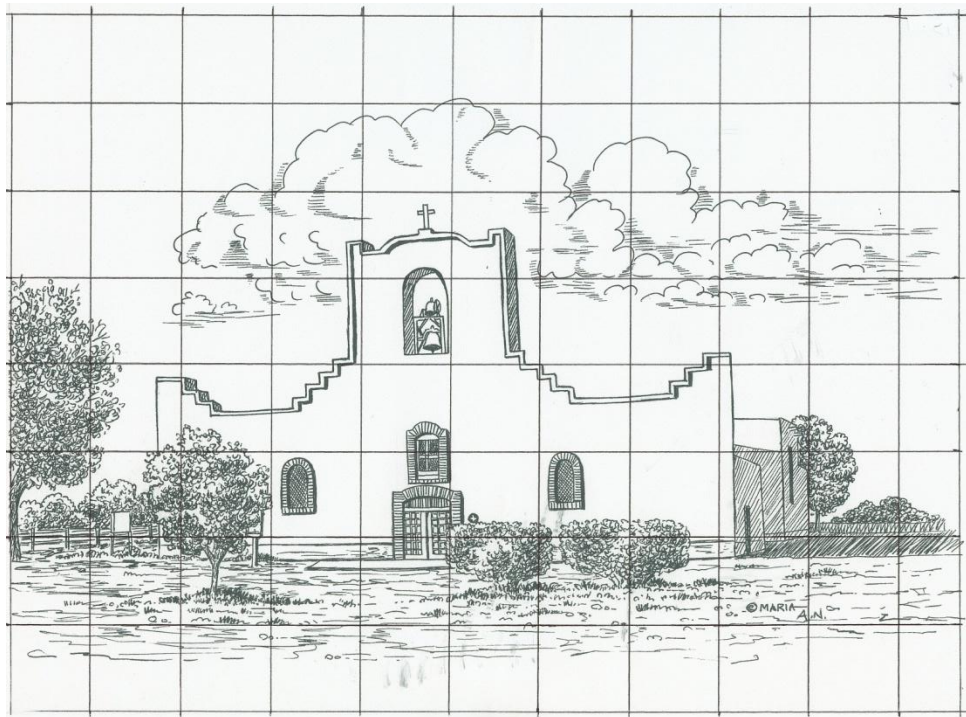
**Step One.** Select the sketch or design that you want to use for the mural.



**Step Two.** Using a ruler, draw a horizontal line at the top and another at the bottom of the design making sure they are parallel and evenly spaced. Next, draw a vertical line on both sides of the design also evenly spaced and parallel.

**Step Three.** On the top line mark off every one inch then do the same with the bottom line. Starting with the vertical line on the left, mark off every inch and do the same with the vertical line to the right side of the design.

**Step Four.** Using a ruler, draw straight lines horizontally using the one inch markings as a guide and then do the same with the vertical markings. When finished, you should have the complete design divided into one inch squares. Depending on your design the squares can be made smaller or larger than one inch. In the drawing below, the grid has eleven (11) squares going horizontally and eight (8) squares going vertically with a total of Eighty-eight (88) squares.



The element of measurement can be less than one inch or more than one inch again depending on the size of the original drawing. When deciding on your grid size, remember that if the grid is too large, you'll have to do too much drawing in between each square, and if the grid is too small, it might be confusing because of all the extra lines. If you have a drawing that you want to preserve and do not want to draw grid lines on top of it, there are several options. Make a copy of the drawing and draw the grid on top of the copy. Or you can overlay a sheet of tracing paper, thin plexiglass or transparency on top of the drawing, tape the original drawing to the sheet and draw the grid on the tracing paper, plexiglass or transparency using a pencil for the tracing paper, or permanent ink marker for the plexiglass and/or transparency.

**Step Five.** Label the columns and rows of your grid with numbers. Example, starting at the top left square, start labeling with the number one then 2, 3, 4, etc. and continue labeling the squares moving from left to right horizontally then go down to the next row and continue the numbers until you have a number on each square. Another method is using numbers across the top horizontally and letters on the sides vertically. This is another good way to reference specific areas of the design and to pinpoint areas of the drawing that you need to focus on.

1A	2	3	4	5	6	7	8	9	10
B									
C									
D									
E									
F									
G									

**Step Six.** Prepare your wall first by cleaning it and then painting it with two or three layers of gesso or primer making sure it is completely dry before drawing the grid on the wall.

**Step Seven.** Measure your wall and mark off corresponding squares making sure you have the same number of horizontal and vertical squares as your smaller image. Use a scale for enlarging that best fits your wall area. For instance, for each one inch square on your drawing grid you can transfer that measurement to one foot square on the wall. Use a level and yardstick to get the squares correct and to verify that they are straight. A carpenter's string level can also be used to mark the lines on a large wall after you have drawn and marked the top and bottom lines and the left and right line dimensions.

**Step Eight.** Check and match up the squares on the drawing and on the wall making sure you have the same number of squares. By using a grid, you break down the image into smaller segments which makes the image easier to draw and helps in maintaining proper proportions.

**Step Nine.** Start drawing the design to the wall using a soft #2 pencil going square by square. It is recommended to start at the top left and work left to right, top to bottom. Be sure to always refer to the drawing as you proceed and use the grid lines to help you locate all the curves and angles. The grid allows the eye to see what is in each square and blocks out the rest of the design. Therefore, it is important to stand back and view the entire drawing as the mural is progressing to make sure the lines connect properly.

**Step Ten.** When you have transferred the entire image from the gridded drawing to the wall, again check all your lines to make sure the design looks like the original drawing and everything is correct before you erase the grid lines. Carefully erase the grid lines making sure you do not erase part of the design. Another approach you can utilize is to erase the grid square by square as you progress with the painting of the mural.

**Step Eleven.** The painting process can now begin. Acrylic paints are the preferred medium and a commercial grade rather than a student grade of paint will have a more lasting result. Exterior acrylic paints for an outdoor wall or interior latex paints for an indoor wall are water soluble and are easier to use, dry faster and provide an easier clean up. Most contemporary professional muralists use NOVA paints which have a very good elasticity and light fastness. They are slightly more expensive but give excellent results. For applying the base (foundation) colors on the mural use wide flat brushes of various widths. This helps in covering large areas faster. Smaller round brushes are used for outlines, small areas and details. As you work on the mural, it is recommended that you tape a sheet of paper to the surface adjacent to the area you are painting to prevent smearing the pencil marks and erasing the design with your hands or arms. View the entire mural often to analyze the painting process and to add details as needed. Work square by square until the entire mural is complete.

## Educational Curriculum

### Sample Mural Process

Adapted From: Ice House Cultural Center's Mural Art Program: Facilitating the Mural Creation Process (J. Alvarado)

**Weeks 1-2: Introduction to Muralism, history of murals, small business issues and client needs, design and implementation**

- I. Project Introduction
  - A. schedule and safety guidelines review
  - B. Icebreaker/introduction exercises.
  - C. schedule and safety guidelines review
  - D. Icebreaker/introduction exercises.
- II. Introduction to mural making – looking at various examples of murals throughout history and develop a definition of mural.
  - A. Discuss questions such as: What do murals tell us about history? Why would someone use a mural to share an idea or write a piece of history?
  - B. Break into groups and think about these questions in reference to a specific mural and later share ideas with the rest of the group.
- III. Present a PowerPoint presentation on the history of murals that includes:
  - A. cave painting
  - B. Egyptian tomb painting
  - C. Greek and Roman mosaics
  - D. Pompeii wall painting
  - E. Byzantine mosaics
  - F. Mayan temple murals
  - G. Renaissance frescoes
  - H. Mexican muralists
  - I. WPA murals
  - J. Social Regionalists
  - K. Modern and contemporary murals.
- IV. Schedule a site visit with a local business that does graphic design to talk about their business and provide a demonstration.
- V. Meet with participants and parents to discuss the curriculum.
- VI. Meet with property owner(s)/community and participate in design discussions.
  - A. Break into groups to develop outline on general steps necessary to develop mural project from beginning to end.

- B. Include budget.
- C. Groups come back to share and agree on general outline/timeline.

VII. Develop individual large-scale pieces

VIII. Conduct grid exercises. Process/review/preview project.

### **Weeks 3-5: Design of murals**

Initiate the design of the mural. Present the design proposal/ideas to the property owner(s) and the community. Transfer/pound designs

### **Weeks 6-8: Implementation of designs**

Implement the approved mural design.

### **To be continued throughout project:**

- Participants keep a journal of what they've learned, ideas, sketches, etc.
- Documentation of project – photographs & video

## Additional Curriculum: Sample Outline

### History of Murals Curriculum

*"Introduce the cultural history of mural making, color theory, symbolism, perspective drawing & figure drawing."*<sup>32</sup>

- I. Specific Time Periods
  - a. The Early Murals
    - i. Mural painting in the Pyramids, and pre-Columbian art (vases, sculpture etc.,)
  - b. Spanish Period
    - i. Early Spanish explorers/colonizers
    - ii. Early settlement/missions
    - iii. Pueblo revolt
  - c. The Mexican Period
    - i. Porfiriato
    - ii. The Mexican Revolution
    - iii. Zapata vs. Villa
    - iv. The Mexican Independence movement and its effect on the area
    - v. Mexican colonization efforts in the southwest
    - vi. Land-grant communities in South Texas
    - vii. The vaquero subculture
    - viii. The Mexican-American War and the Treaty of Guadalupe Hidalgo
  - d. The Mexican Mural Period
    - i. Rivera, Siqueiros, and Orozco before and after the Mexican Revolution
  - e. The Chicano Movement
    - i. Social /Political issues spur activism
    - ii. Chicano Movement leaders and ideology
    - iii. The farm worker struggle in California and Texas
    - iv. The Chicano movement
    - v. Participation in and opposition to the Vietnam War
    - vi. Cultural Renaissance
    - vii. The New Zapatista Movement
  - f. The Chicano Mural Period
    - i. Identify Chicano Muralist

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<sup>32</sup> The information is adapted from curriculum provided by Yolanda Alameda, MCAD

- ii. Chicano Murals (show slides, pictures, etc.,)
  - iii. The participation of Chicano artist in the Chicano movement
- g. The New Chicano Renaissance
  - i. Present demographics of the Chicano
  - ii. Current social/economic status of the Chicano community
  - iii. Current social/political issues
  - iv. Prospects for change
- II. Research
  - a. Have participants conduct primary research by interviewing elders in their community, family members, teachers, friends, priests, and community historians to generate ideas for the theme of the mural and asking them if they can think of any stories or events in the community that they would like to see reflected in it. Have the participants prepare specific questions prior to the interviewees and emphasize for them to write down/record the responses.
  - b. Have the participants conduct secondary research by searching the Internet or going to the local library to attain ideas for a mural theme.
- III. Design
  - a. Have participants present research findings to the group to vote on information they think is important and relevant for the project.
  - b. Select group representative(s)/alternate(s) to present their findings to the property owner(s), business owners and community. Participants should select the three to five members that are most interested and talented in drawing to create the mural design. This is a lesson in democracy.
  - c. Review aspects of mural design:
    - i. Symbolism
    - ii. Color theory
    - iii. Perspective drawing
    - iv. Figure drawing
  - d. Demonstrate mural examples.
  - e. Initiate a dialogue to solidify the design and begin creating symbols and scenarios to depict the mural theme.
- IV. Installation
  - a. Develop notes and timeline to complete the mural and modify as needed.
  - b. Prepare the mural wall.
  - c. Prepare materials to be used in this process.
  - d. Grid the mural wall and Scale and grid the mural.
  - e. Trace the outline of the mural.
  - f. Initiate painting process.
  - g. Apply base colors
  - h. Develop the mural section by section
  - i. Review that mural and original sketch correspond
  - j. Add details
  - k. Apply sealant
  - l. Mural dedication



# APPENDIX C: DUTIES AND RESPONSIBILITIES OF SELECTED STAFF

## Staff

**Designated Mural Coordinator:** Responsible for implementing, managing and coordinating all aspects of the Mural Arts Program to ensure program compliance with the designated guidelines.

1. Review project/mural applications
2. Develop and monitor budget
3. Coordinate and recruit lead muralist/designer
4. Develop timelines
5. Develop guidelines for specific projects
6. General Oversight of project/mural
7. Visiting mural site to check on progress and needs

**Lead Muralist/Designer:** Local artists should be recruited for this position. They will be responsible for all aspects of the assigned mural process with the main purpose of empowering/training the Crew Members with the skills necessary to make a mural. He/she will be responsible for:

1. Coordinating with property owner(s), and securing community/business owners' input through a written survey;
2. Compiling data/analyzing data/documenting and reviewing survey results;
3. Inviting the community to participate in the development of the mural;
4. Establish a meeting place for research, design, & storage to fit approximately 15 people and a place for storing mural supplies.
5. Documenting the mural making process (photographing/videotaping);
6. Leading brainstorming sessions to develop the theme and illustrative images;
7. Producing and finalizing mural sketches and obtaining materials
8. Presenting the final sketch to the Board of Directors and/or administrative staff for review and approval of the agency in charge of the project and unveiling approved sketch to the community;
9. Mural site preparation and leading mural painting process;
10. Coordinating mural dedication; and
11. Coordinating post mural evaluation meeting and post-community survey. (See Application and Community Survey sample in the Form Section of this manual.)

### Teaching Artist:

**Crew Members:** Four (4) to six (6) youths will be recruited through local schools and/or nonprofit organizations that provide youth services that preferably target At-Risk youth who are interested in developing their skills as an artist and have an interest in being active with the development of murals/public art within their neighborhood. The youth can be recruited utilizing flyers, presentations at schools/community centers and by

### *Mural Staff*

*Designated Mural  
Coordinator*

*Lead  
Muralist/Designer*

*Crew*

*Replacement  
Artists*

word of mouth. The youth will be selected to become crew members based on their demonstrated ability in visual arts production and based on the recommendations of the Lead Muralist and Mural Coordinator. Under the supervision of the Mural Coordinator and Lead Muralist/Designer, Crew Members will be responsible for:

1. Learning and having a pro-active role in the research;
2. Designing, developing, painting, implementing, installing, completing and processing the mural/public art piece. Selected Crew Members must be committed to the development and completion of the mural and adhere to the training/workshop schedules, research sessions, and mural art implementation and completion as set by the Lead Muralist/ Designer. (See Application sample in the Form Section of this manual.)

**Replacement Artists:** An Artist who assumes the lead on a Breach of Contract mural will have the following options:

1. Continue with the original design
2. Alter the plan
3. Or completely restart the project

# APPENDIX D: GRANT RESEARCH AND PREPARATION BASICS

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## Grant Collection in Print

The Grant Collection at the UTEP Library is one of over two hundred similar resource collections affiliated with the Foundation Center in New York City. The collection is located in the Reference area on the second floor of the Library.

The collection contains the following types of information:

1. Directories providing information concerning public, private and corporate funding
2. Reference books on grantsmanship
3. A selection of U. S. foundation annual reports
4. Manuals providing information on the creation and operation of non-profit groups
5. Information on fund raising for non-profit organizations
6. Instructional materials for proposal and grant writing

**Foundation Collection** materials are for use in the Library; they do not circulate. Photocopy services are available in the building for copying print materials. Electronic information may be downloaded to a disk provided by the user.

The collection is available during the hours the Library is open:

### Regular Hours

Monday - Thursday	7:30am - 11:00pm
Friday	7:30am - 8:00pm
Saturday	9:00am - 6:00pm
Sunday	12 noon - 11:00pm

Hours may vary during intersessions but assistance and instruction in the use of the collection is available. For additional information call the Library Reference Desk at 747-5643.

# DEVELOPING THE SUCCESSFUL GRANT PROPOSAL

Provided by the United States Department of Health and Human Services<sup>33</sup>

## PART ONE: DEVELOPING A GRANT PROPOSAL

### Preparation

A successful grant proposal is one that is well-prepared, thoughtfully planned, and concisely packaged. The potential applicant should become familiar with all of the pertinent program criteria related to the Catalog program from which assistance is sought. Refer to the information contact person listed in the Catalog program description before developing a proposal to obtain information such as whether funding is available, when applicable deadlines occur, and the process used by the grantor agency for accepting applications. Applicants should remember that the basic requirements, application forms, information and procedures vary with the Federal agency making the grant award.

Individuals without prior grant proposal writing experience may find it useful to attend a grantsmanship workshop. A workshop can amplify the basic information presented here. Applicants interested in additional readings on grantsmanship and proposal development should consult the references listed at the end of this section and explore other library resources.

## INITIAL PROPOSAL DEVELOPMENT

### Developing Ideas for the Proposal

When developing an idea for a proposal it is important to determine if the idea has been considered in the applicant's locality or State. A careful check should be made with legislators and area government agencies and related public and private agencies which may currently have grant awards or contracts to do similar work. If a similar program already exists, the applicant may need to reconsider submitting the proposed project, particularly if duplication of effort is perceived. If significant differences or improvements in the proposed project's goals can be clearly established, it may be worthwhile to pursue Federal assistance.

### Community Support

Community support for most proposals is essential. Once proposal summary is developed, look for individuals or groups representing academic, political, professional, and lay organizations which may be willing to support the proposal in writing. The type and caliber of community support is critical in the initial and subsequent review phases. Numerous letters of support can be persuasive to a grantor agency. Do not overlook support from local government agencies and public officials. Letters of endorsement detailing exact areas of project sanction and commitment are often requested as part of a proposal to a Federal agency. Several months may be required to develop letters of endorsement since something of value (e.g., buildings, staff, services) is sometimes negotiated between the parties involved.

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<sup>33</sup> (U.S. Department of Health and Human Services n.d.)

Many agencies require, in writing, affiliation agreements (a mutual agreement to share services between agencies) and building space commitments prior to either grant approval or award. A useful method of generating community support may be to hold meetings with the top decision makers in the community who would be concerned with the subject matter of the proposal. The forum for discussion may include a query into the merits of the proposal, development of a contract of support for the proposal, to generate data in support of the proposal, or development of a strategy to create proposal support from a large number of community groups.

### Identification of a Funding Resource

A review of the Objectives and Uses and Use Restrictions sections of the Catalog program description can point out which programs might provide funding for an idea. Do not overlook the related programs as potential resources. Both the applicant and the grantor agency should have the same interests, intentions, and needs if a proposal is to be considered an acceptable candidate for funding.

Once a potential grantor agency is identified, call the contact telephone numbers identified in Information Contacts and ask for a grant application kit. Later, get to know some of the grantor agency personnel. Ask for suggestions, criticisms, and advice about the proposed project. In many cases, the more agency personnel know about the proposal, the better the chance of support and of an eventual favorable decision. Sometimes it is useful to send the proposal summary to a specific agency official in a separate cover letter, and ask for review and comment at the earliest possible convenience. Always check with the Federal agency to determine its preference if this approach is under consideration. If the review is unfavorable and differences cannot be resolved, ask the examining agency (official) to suggest another department or agency which may be interested in the proposal. A personal visit to the agency's regional office or headquarters is also important. A visit not only establishes face-to-face contact, but also may bring out some essential details about the proposal or help secure literature and references from the agency's library.

Federal agencies are required to report funding information as funds are approved, increased or decreased among projects within a given State depending on the type of required reporting. Also, consider reviewing the Federal Budget for the current and budget fiscal years to determine proposed dollar amounts for particular budget functions.

The applicant should carefully study the eligibility requirements for each Federal program under consideration (see the Applicant Eligibility section of the Catalog program description). The applicant may learn that he or she is required to provide services otherwise unintended such as a service to particular client groups, or involvement of specific institutions. It may necessitate the modification of the original concept in order for the project to be eligible for funding. Questions about eligibility should be discussed with the appropriate program officer.

Deadlines for submitting applications are often not negotiable. They are usually associated with strict timetables for agency review. Some programs have more than one application deadline during the fiscal year. Applicants should plan proposal development around the established deadlines.

## Getting Organized to Write the Proposal

Throughout the proposal writing stage keep a notebook handy to write down ideas. Periodically, try to connect ideas by reviewing the notebook. Never throw away written ideas during the grant writing stage. Maintain a file labeled "Ideas" or by some other convenient title and review the ideas from time to time. The file should be easily accessible. The gathering of documents such as articles of incorporation, tax exemption certificates, and bylaws should be completed, if possible, before the writing begins.

## REVIEW

### Criticism

At some point, perhaps after the first or second draft is completed, seek out a neutral third party to review the proposal working draft for continuity, clarity and reasoning. Ask for constructive criticism at this point, rather than wait for the Federal grantor agency to volunteer this information during the review cycle. For example, has the writer made unsupported assumptions or used jargon or excessive language in the proposal?

### Signature

Most proposals are made to institutions rather than individuals. Often signatures of chief administrative officials are required. Check to make sure they are included in the proposal where appropriate.

### Neatness

Proposals should be typed, collated, copied, and packaged correctly and neatly (according to agency instructions, if any). Each package should be inspected to ensure uniformity from cover to cover. Binding may require either clamps or hard covers. Check with the Federal agency to determine its preference. A neat, organized, and attractive proposal package can leave a positive impression with the reader about the proposal contents.

### Mailing

A cover letter should always accompany a proposal. Standard U.S. Postal Service requirements apply unless otherwise indicated by the Federal agency. Make sure there is enough time for the proposals to reach their destinations. Otherwise, special arrangements may be necessary. Always coordinate such arrangements with the Federal grantor agency project office (the agency which will ultimately have the responsibility for the project), the grant office (the agency which will coordinate the grant review), and the contract office (the agency responsible for disbursement and grant award notices), if necessary.

## **PART TWO: WRITING THE GRANT PROPOSAL**

### **The Basic Components of a Proposal**

There are eight basic components to creating a solid proposal package: (1) the proposal summary; (2) introduction of organization; (3) the problem statement (or needs assessment); (4) project objectives; (5) project methods or design; (6) project evaluation; (7) future funding; and (8) the project budget. The following will provide an overview of these components.

### **The Proposal Summary: Outline of Project Goals**

The proposal summary outlines the proposed project and should appear at the beginning of the proposal. It could be in the form of a cover letter or a separate page, but should definitely be brief -- no longer than two or three paragraphs. The summary would be most useful if it were prepared after the proposal has been developed in order to encompass all the key summary points necessary to communicate the objectives of the project. It is this document that becomes the cornerstone of your proposal, and the initial impression it gives will be critical to the success of your venture. In many cases, the summary will be the first part of the proposal package seen by agency officials and very possibly could be the only part of the package that is carefully reviewed before the decision is made to consider the project any further.

The applicant must select a fundable project which can be supported in view of the local need. Alternatives, in the absence of Federal support, should be pointed out. The influence of the project both during and after the project period should be explained. The consequences of the project as a result of funding should be highlighted.

### **Introduction: Presenting a Credible Applicant or Organization**

The applicant should gather data about its organization from all available sources. Most proposals require a description of an applicant's organization to describe its past and present operations. Some features to consider are:

1. A brief biography of board members and key staff members.
2. The organization's goals, philosophy, track record with other grantors, and any success stories.
3. The data should be relevant to the goals of the Federal grantor agency and should establish the applicant's credibility.

### **The Problem Statement: Stating the Purpose at Hand**

The problem statement (or needs assessment) is a key element of a proposal that makes a clear, concise, and well-supported statement of the problem to be addressed. The best way to collect information about the problem is to conduct and document both a formal and informal needs assessment for a program in the target or service area. The information provided should be both factual and directly related to the problem addressed by the proposal. Areas to document are:

1. The purpose for developing the proposal.
2. The beneficiaries -- who are they and how will they benefit.

3. The social and economic costs to be affected.
4. The nature of the problem (provide as much hard evidence as possible).
5. How the applicant organization came to realize the problem exists, and what is currently being done about the problem.
6. The remaining alternatives available when funding has been exhausted. Explain what will happen to the project and the impending implications.
7. Most importantly, the specific manner through which problems might be solved. Review the resources needed, considering how they will be used and to what end.

There is a considerable body of literature on the exact assessment techniques to be used. Any local, regional, or State government planning office, or local university offering course work in planning and evaluation techniques should be able to provide excellent background references. Types of data that may be collected include: historical, geographic, quantitative, factual, statistical, and philosophical information, as well as studies completed by colleges, and literature searches from public or university libraries. Local colleges or universities which have a department or section related to the proposal topic may help determine if there is interest in developing a student or faculty project to conduct a needs assessment. It may be helpful to include examples of the findings for highlighting in the proposal.

### **Project Objectives: Goals and Desired Outcome**

Program objectives refer to specific activities in a proposal. It is necessary to identify all objectives related to the goals to be reached, and the methods to be employed to achieve the stated objectives. Consider quantities or things measurable and refer to a problem statement and the outcome of proposed activities when developing a well-stated objective. The figures used should be verifiable. Remember, if the proposal is funded, the stated objectives will probably be used to evaluate program progress, so be realistic. There is literature available to help identify and write program objectives.

### **Program Methods and Program Design: A Plan of Action**

The program design refers to how the project is expected to work and solve the stated problem. Sketch out the following:

1. The activities to occur along with the related resources and staff needed to operate the project (inputs).
2. A flow chart of the organizational features of the project. Describe how the parts interrelate, where personnel will be needed, and what they are expected to do. Identify the kinds of facilities, transportation, and support services required (throughputs).
3. Explain what will be achieved through 1 and 2 above (outputs); i.e., plan for measurable results. Project staff may be required to produce evidence of program performance through an examination of stated objectives during either a site visit by the Federal grantor agency and or grant reviews which may involve peer review committees.
4. It may be useful to devise a diagram of the program design. For example, draw a three column block. Each column is headed by one of the parts (inputs,



throughputs and outputs), and on the left (next to the first column) specific program features should be identified (i.e., implementation, staffing, procurement, and systems development). In the grid, specify something about the program design, for example, assume the first column is labeled inputs and the first row is labeled staff. On the grid one might specify under inputs five nurses to operate a child care unit. The throughput might be to maintain charts, counsel the children, and set up a daily routine; outputs might be to discharge 25 healthy children per week. This type of procedure will help to conceptualize both the scope and detail of the project.

5. Wherever possible, justify in the narrative the course of action taken. The most economical method should be used that does not compromise or sacrifice project quality. The financial expenses associated with performance of the project will later become points of negotiation with the Federal program staff. If everything is not carefully justified in writing in the proposal, after negotiation with the Federal grantor agencies, the approved project may resemble less of the original concept. Carefully consider the pressures of the proposed implementation, that is, the time and money needed to acquire each part of the plan. A Program Evaluation and Review Technique (PERT) chart could be useful and supportive in justifying some proposals.
6. Highlight the innovative features of the proposal which could be considered distinct from other proposals under consideration.
7. Whenever possible, use appendices to provide details, supplementary data, references, and information requiring in-depth analysis. These types of data, although supportive of the proposal, if included in the body of the design, could detract from its readability. Appendices provide the proposal reader with immediate access to details if and when clarification of an idea, sequence or conclusion is required. Time tables, work plans, schedules, activities, methodologies, legal papers, personal vitae, letters of support, and endorsements are examples of appendices.

### **Evaluation: Product and Process Analysis**

The evaluation component is two-fold: (1) product evaluation; and (2) process evaluation. Product evaluation addresses results that can be attributed to the project, as well as the extent to which the project has satisfied its desired objectives. Process evaluation addresses how the project was conducted, in terms of consistency with the stated plan of action and the effectiveness of the various activities within the plan.

Most Federal agencies now require some form of program evaluation among grantees. The requirements of the proposed project should be explored carefully. Evaluations may be conducted by an internal staff member, an evaluation firm or both. The applicant should state the amount of time needed to evaluate, how the feedback will be distributed among the proposed staff, and a schedule for review and comment for this type of communication. Evaluation designs may start at the beginning, middle or end of a project, but the applicant should specify a start-up time. It is practical to submit an evaluation design at the start of a project for two reasons:

1. Convincing evaluations require the collection of appropriate data before and during program operations; and,
2. If the evaluation design cannot be prepared at the outset then a critical review of the program design may be advisable.

Even if the evaluation design has to be revised as the project progresses, it is much easier and cheaper to modify a good design. If the problem is not well defined and carefully analyzed for cause and effect relationships then a good evaluation design may be difficult to achieve. Sometimes a pilot study is needed to begin the identification of facts and relationships. Often a thorough literature search may be sufficient.

Evaluation requires both coordination and agreement among program decision makers (if known). Above all, the Federal grantor agency's requirements should be highlighted in the evaluation design. Also, Federal grantor agencies may require specific evaluation techniques such as designated data formats (an existing information collection system) or they may offer financial inducements for voluntary participation in a national evaluation study. The applicant should ask specifically about these points. Also, consult the Criteria For Selecting Proposals section of the Catalog program description to determine the exact evaluation methods to be required for the program if funded.

### **Future Funding: Long-Term Project Planning**

Describe a plan for continuation beyond the grant period, and/or the availability of other resources necessary to implement the grant. Discuss maintenance and future program funding if program is for construction activity. Account for other needed expenditures if program includes purchase of equipment.

### **The Proposal Budget: Planning the Budget**

Funding levels in Federal assistance programs change yearly. It is useful to review the appropriations over the past several years to try to project future funding levels (see Financial Information section of the Catalog program description).

However, it is safer to never anticipate that the income from the grant will be the sole support for the project. This consideration should be given to the overall budget requirements, and in particular, to budget line items most subject to inflationary pressures. Restraint is important in determining inflationary cost projections (avoid padding budget line items), but attempt to anticipate possible future increases.

Some vulnerable budget areas are: utilities, rental of buildings and equipment, salary increases, food, telephones, insurance, and transportation. Budget adjustments are sometimes made after the grant award, but this can be a lengthy process. Be certain that implementation, continuation and phase-down costs can be met. Consider costs associated with leases, evaluation systems, hard/soft match requirements, audits, development, implementation and maintenance of information and accounting systems, and other long-term financial commitments.

A well-prepared budget justifies all expenses and is consistent with the proposal narrative. Some areas in need of an evaluation for consistency are:

1. the salaries in the proposal in relation to those of the applicant organization should be similar;
2. if new staff persons are being hired, additional space and equipment should be considered, as necessary;
3. if the budget calls for an equipment purchase, it should be the type allowed by the grantor agency;

4. if additional space is rented, the increase in insurance should be supported;
5. if an indirect cost rate applies to the proposal, the division between direct and indirect costs should not be in conflict, and the aggregate budget totals should refer directly to the approved formula; and
6. if matching costs are required, the contributions to the matching fund should be taken out of the budget unless otherwise specified in the application instructions.

It is very important to become familiar with Government-wide circular requirements. The Catalog identifies in the program description section (as information is provided from the agencies) the particular circulars applicable to a Federal program, and summarizes coordination of Executive Order 12372, "Intergovernmental Review of Programs" requirements in Appendix I. The applicant should thoroughly review the appropriate circulars since they are essential in determining items such as cost principles and conforming with Government guidelines for Federal domestic assistance.

### **Guidelines and Literature**

United States Government Manual  
Superintendent of Documents  
U.S. Government Printing Office  
Washington, DC 20402

OMB Circular Nos. A-87, A-102, A-110, and A-133, and Executive Order 12372:  
Publications Office  
Office of Administration  
Room 2200, 725 Seventeenth Street, NW.  
Washington, DC 20503

## APPENDIX E: OVERVIEW OF A MURAL PROCESS

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The Paso del Norte Civil Rights Project upon opening a new center agreed that it would, similar to its partner project in Austin, Texas, house a mural in its offices<sup>34</sup>. This staff agreed that the mural would represent civil rights figures both nationally and locally. The Director of the Civil Rights Project, Briana Stone, made the initial contact for the development of the mural.

After recommendations, Director Stone contacted the Bowie Arts Department and met with Mauricio Olague. This began the process that would end several weeks later with a mural.

What follows illustrates the process that the project used to create the mural.

1. Paso del Norte Civil Rights Project was opening a new office and analyzed its ability financially and its staff capacity to develop a mural;
2. The PdN staff discussed the overall theme of a mural, including creating a list of possible subjects to depict;
3. Determining the need to bring in outside assistance, the staff solicited information from contacts regarding information on mural artists;
4. Civil Rights Project Director contacted Bowie High School Art department;
5. Mauricio Olague, teacher and mural artist, offered his services for free.
6. Mr. Olague presented the opportunity to both Civil Rights Project staff and students which included an exchange of information, skills building and a unique learning experience for students regarding the opportunity to learn about the civil rights history in El Paso. It provided the Civil Rights Project a opportunity to create an important mural with expenses limited to recompensing students with food and supplies;
7. The mural was collaborated by the staff of the Civil Rights Project, students and instructor to determine the look and message as well as designing images of the people representative of the civil rights movement;
8. Students spent after school hours determining the appropriate position and messages as well as images to represent the civil rights moment both nationally and locally as well as depict the community in which the office was located;
9. The process was documented by video tape by the students (throughout the process);
10. Images were first sketched using several tools including projection (a computer image on the wall), then re-sketched, then the painting process began;
11. The mural was completed in two weeks but altered several times during the process to assure the accurate communication of the subject matter;

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<sup>34</sup> (Stone 2008)

12. The students participated in the opening of the Civil Rights Project's new office and were able to discuss the process with those present and take credit for their work.

The mural itself was completed in a short amount of time (two weeks) with many different contributors actively involved. The completed mural currently resides in the offices of the Civil Rights Project on Rio Grande Street in El Paso, Texas.



Mural painted by art students at El Paso Bowie High School. From left: Dr. Lawrence A. Nixon, Sub Comandante Marcos, Che Guevara, Noam Chomsky, Sojourner Truth, Teresita Urrea, Jane Addams, Martin Luther King Jr., Malcolm X, Juan "El Predicador" Castañeda, Dolores Huerta, Thelma White, Fredrick Douglass, Mother Jones, Father Thomas, Reyes Tijerina, César Chávez, Rubén Salazar, Tin Tan.

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